

TRUTH AND DARING

Must-see docs highlight renamed CAAMFest **P17**

BEYOND GREEN BEER

Where to eat (yes, eat) on St. Patrick's Day **P14**

UNEXPLORED TERRAIN

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ON A MISSION



Two Mission cops decided they'd rather get jobs for gang members than keep arresting them. And it's working.

By Tim Redmond **PAGE 9**

OFFICERS DAVID SANDS, LEFT, AND JOHN CATHEY • GUARDIAN PHOTO BY AMANDA LOPEZ



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GUARDIAN INTELLIGENCE

What you need to know



A RECIPE FOR SPRAWL

The Association of Bay Area Governments, which makes predictions for future growth in the region (based on whatever speculative data these predictions are usually based on) says San Francisco will need to house (and presumably, feed and employ) 964,000 people by 2035. That would be the greatest surge in population since World War II and would bring the population density to 20,887 people per square mile. That's up there with the New York metro area (26,000 ppsqm). Enviros like density — it prevents sprawl and preserves open space near cities. But the SF Chronicle's report on the ABAG projections never even discusses a critical fact: There are no plans anywhere at City Hall to build enough affordable housing to meet even a fraction of the needs of so many people, not all of whom will be rich tech workers. So people employed in the city's biggest industries — tourism, health care and government — will wind up living further and further away, creating the exact sprawl we're supposed to be fighting. Brilliant.

WINNERS AND LOSERS IN CPMC DEAL

When city officials announced a tentative deal for a new California Pacific Medical Center hospital on Van Ness and a rebuild of St. Luke's in the Mission, Sups. David Campos, Mark Farrell, and David Chiu were front and center. The three (representing the left, right, and center of the board) played a key role in negotiating with Sutter Corp., which owns CPMC. But the real credit goes to the broad coalition of grassroots organizers — from the healthcare unions to transit activists to affordable housing and Mission, Tenderloin, and Chinatown community leaders — that forced Sutter to the table, insisted on a decent benefits package and will be closely monitoring the final deal. The big loser: Mayor Lee, who was forced to back off from the deal he put forward last year and see a radically transformed package negotiated largely without him.

S.F. EXAMINER PHOTO BY MIKE KOZMIN



ARTS OUT OF MID-MARKET?

Although Mayor Ed Lee and his boosters have nothing but flattering and upbeat comments about the revitalization of mid-Market, the inevitability of real-estate economics in a Capitalist world is getting in the way. The Chron notes that a plan in the works for years to build a performance center for smaller theater groups at Market and Turk is heading for collapse — because the building owner suddenly realized the land is worth more as tech office space. We asked Lee about it at the Bay Lights opening, and he said he wants to “create art homes and art locations in mid-Market.”

CUDDLE PORN, BANNED IN OZ?

The Australian Classification Board has banned auteur Travis Mathews' tender look at life and love among gay men in San Francisco, which includes explicit sex scenes. Film fanatics at the Melbourne Queer Film Festival, Sydney's Queer Screen, and the Brisbane Queer Film Festival will be missing out on Mathew's work — *I Want Your Love* was scheduled to screen at all three this year. The board says the sex is “gratuitous;” own Marke B. reviewed the film last year and said it's “beautifully shot, edited, paced, and true to life for a certain young, scruffy, artsy fag demographic.” Not allowed Down Under, though.



TOP(LESS) OF THE MORNING TO YOU

Wake up early on St. Patrick's Day. Our Patty's party pick of the weekend is the 8am-9am time slot at SoMa's Gold Club, site of our favorite \$5 strip club lunch buffet. On Sun/17, the club will be putting on the shamrock with its “Top of the Morning” celebration: an open bar during that first hour of service and breakfast buffet (free with \$5 cover) until 10am, in addition to its regular lunch buffet from 11:30-2pm. Should poledancing and cheap-ass food not be enough gold for your end-of-the-rainbow pot, consider this: the Irish Piper Band of San Francisco will perform live with Irish dancers. Whether the musicians will wear Lucite heels and shimmer thongs remains to be seen.



SWIMMERS AND SAILBOATS

The city coffers are not the only victim of the America's Cup. During the venerable Escape from Alcatraz triathlon — which was moved up from the warm-ish summer months to the frigid winter because the yachts are apparently unable to share the bay for a few hours one morning — one man died of a heart attack and 150 had to be rescued (three times the normal number) because the water was so dangerously cold. We can't actually blame Larry Ellison for the death and injuries, but it's safe to say if he wasn't monopolizing the Bay all summer, the triathlon would have gone off more smoothly.

AP IMAGES PHOTO BY NOAH BERGER



POLITICAL ALERTS

THURSDAY 14

BUILDING MOMENTUM AROUND PRISON ACTIVISM

518 Valencia, SF. 7pm, free. Hear from former prisoners, activists and organizers who were engaged in the prisoners' hunger strike at Pelican Bay. This event, Build to Resist, seeks to promote movement building with a focus on prisoners. Speakers will include Linda Evans of prisoner advocacy alliance All of Us or None, Azadeh Zohrabi of the Hunger Strike Coalition, and others.

SATURDAY 16

ANARCHIST BOOK FAIR

The Armory Community Center, 1800 Mission St, SF. www.bayareaanarchistbookfair.wordpress.com, abookfair@yahoo.com. 10am-6pm, Sat/16 and Sun/17, free. The annual Bay Area Anarchist Book Fair, presented by Bound Together Books, brings together more than 75 radical booksellers, independent presses, and political groups from around the world. Speakers will include George Katsiaficas, author of “Asia's Unknown Uprisings;” Eddie Yuen and Jim Davis, co-authors of The Apocalyptic Politics of Collapse and Rebirth; Terry Bisson of the Beehive Design Collective, and more. Visit the website for more events happening that weekend.



SUNDAY 17

BAYARD RUSTIN BIRTHDAY CELEBRATION

Orbit Room Café, 1900 Market, SF. www.bayardrustincoalition.com. 5-7:30pm, \$5-\$10 suggested donation. The Bayard Rustin LGBT Coalition will celebrate the life and legacy of openly gay African American community organizer Bayard Rustin with this fundraiser, featuring food and a no-host bar. Rustin is widely remembered for organizing the Great March on Washington for Jobs and Freedom 50 years ago. A teaser for the event reads: “What would Bayard do? Get to work. Get to organizing. Get to making history. Get to creating change. ... and he would party hearty on his birthday along the way.”

AP IMAGES 1969 PHOTO

BY A. CAMERANO



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While escaping the monotony, greed, and meaningless vanity of city life for something tangible and raw, **Joey Alone** (a railroad brakeman) and **Deuce 7** (a railroad enthusiast and vagabond) have put ink to paper and attempted to share with the world what they both have sought out over the past two years – abandoned railroad infrastructure, beaten wood shacks, chaparral cliffs, and the emptiness and desolation of the California deserts. With a focus both on the non-human natural world as well the abandoned and forgotten aspects of the human world, their work is born out of the granite rock and rusted iron of the American West.

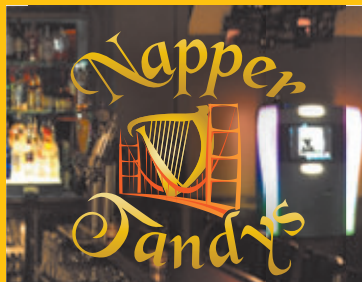
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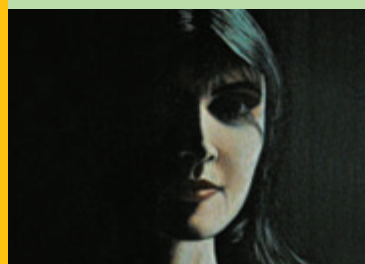


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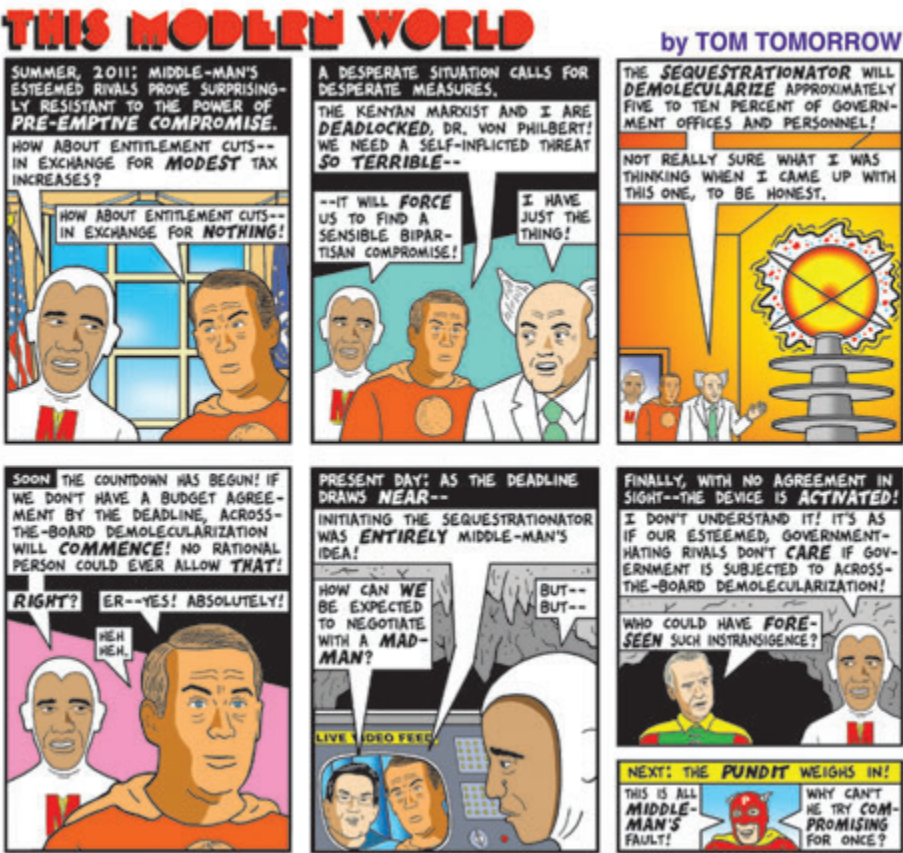
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- Lap-dancing 101, BDSM debate, and dominatrix trainings: find the week's sexiest events right here



RIGHT TO TRANSGENDER HEALTH CARE

BY GABRIEL HAALAND

OPINION When I first came out as a transgender man in the mid 1990s, I quickly realized that I would have to pay out-of-pocket for the health care I needed.

Nearly every insurance plan has outdated exclusions that bar transgender people from receiving medically necessary health care. Everything from cancer screenings to the care related to gender transition is commonly excluded, despite being provided without exclusion to non-transgender health insurance customers.

For working people everywhere, including members of the LGBT community, accessible, affordable, quality healthcare is critical. And for union members like myself, healthcare equity is part of a basic and broader vision for equality for all people.

In recognition of this vision, Pride at Work, the SEIU National Lavender Caucus, National Center for Transgender Equality, the Transgender Law Center, and Basic Rights Oregon have partnered for the very first Transgender Month of Action, aimed at lifting the healthcare inequities that face our community.

I began to gender transition in 1996, starting with hormone therapy, a process that required walking through countless hoops. I will forever be thankful to the Tom Wadell Clinic and

Lyon Martin Clinic for making hormone therapy accessible to low-income and uninsured trans people like myself, but I know I was one of the lucky ones. A few years later, when I was insured, I began to feel as if insurance companies were the gatekeepers of my body.

I knew that I needed to get chest surgery and that it wouldn't be covered by my insurance, so I held a rent party and told my friends and loved ones that I needed help. It took a lot of vulnerability to do that.

Like everyone else, transgender people need acute care when they are sick and preventative care to keep us from becoming ill, including services that are traditionally considered to be gender specific — such as Pap smears, prostate exams, and mammograms.

But insurers frequently expand discriminatory exclusions in a way that denies transgender people coverage for basic services. Take the outrageous example of a transgender woman in New Jersey who was denied coverage for a mammogram on the basis that it fell under her plan's sweeping exclusion for all treatments "related to changing sex."

Sometimes, trans people are denied care completely. In the late 1990s, I went to a gynecologist, but the doctor refused to treat me. Over the next ten years, like so many other trans people, I did not get an exam, too embarrassed and outraged

to seek treatment.

In 2001, I worked with a group of transgender healthcare activists to remove discriminatory exclusions for trans employees. When the Board of Supervisors voted to remove these exclusions, it was a huge and historic victory. Since that decision over a decade ago, San Francisco has proudly provided inclusive health care to city employees — and there's been no cost increase to the overall plan.

Pride at Work, the organization that brings together LGBT union members and their allies, has a sign in the office that states: An injury to one is an injury to all. That's the premise that underscores the labor movement's commitment to LGBT equality, including trans-inclusive healthcare.

And it's why Pride at Work is organizing local and national efforts to educate LGBT people and labor unions about the importance of ensuring access to basic healthcare for transgender people and providing coverage of medically-necessary transition-related care in health insurance.

This first-of-its-kind effort is inspired by the belief that all workers deserve to have all medically-necessary care covered by health insurance, including transgender people whose healthcare needs are not being met. **SFBG**

Gabriel Haaland is co-vice president of Pride at Work.

THE MAYOR MAKES BAD DEALS

BY TIM REDMOND
tredmond@sfbg.com

EDITORS NOTES I wasn't invited to the meeting where Mayor Ed Lee (and Willie Brown and Rose Pak) sat down with representatives of Lennar Corp. and a Chinese investment consortium to try to finalize a deal for Treasure Island. But I can tell you with near-absolute certainty that what comes out will not be good for San Francisco.

I can tell you that because every major project the mayor has negotiated has been bad for the city.

The way the California Pacific Medical Center project came down is a perfect example. The mayor worked directly with Sutter Corp., which owns CPMC, last spring, and in March, came out with a proposal that he and his allies presented as the best the city and the hospital giant could do.

It was awful. CPMC would pay nowhere near enough in housing money to offset the new jobs it was creating. St. Luke's, the critical public health link in the Mission, would be cut to 80 beds, below what it needed to be sustainable. Only about five percent of the 1,500 new jobs would go to existing San Francisco residents.

It was also pretty much dead on arrival at the Board of Supervisors, where a broad-based group of community activists pushed for big changes — and won. Sups. David Campos, David Chiu, and Mark Farrell stepped into the void created by a lack of mayoral leadership and forced Sutter to accept a much better deal, with St. Luke's at 120 beds, vastly increased charity care, a guarantee that 40 percent of the new jobs will go to San Franciscans, and a much-better housing and transit component.

The mayor got rolled; he was ready to accept what everyone with any sense knew was better for Sutter than for his constituents. He clearly didn't know how to say what the supervisors said: This won't work, and we'd rather walk away from the whole deal than accept a crappy outcome.

That's exactly what's going on with the Warriors' arena — the mayor is giving away the store. And he, with Brown and Pak at his side, will do the same at Treasure Island.

The balance of power in the city is moving to the board. And for good reason — the supervisors seem to be able to get things done. **SFBG**

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! A CONDO- CONVERSION DEAL?

Negotiations between tenant advocates and real estate interests over a plan for more condominium conversions haven't gone well. But sources tell the Guardian that Sup. Jane Kim and Board President David Chiu, who has been mediating the dispute, are preparing to introduce compromise amendments that have the support of the San Francisco Tenants Union and other tenant advocates.

The Kim/Chiu amendments could force the landlords' hand: If they just want to clear up a conversion backlog, they ought to support it. If they're real goal is to push more conversions in the future, they'll lose credibility, and possibly the board vote.

Details are still being hammered out with advocates and the City Attorney's Office. But the basic deal is to allow the roughly 2,000 tenancy-in-common units now in the condo conversion waiting list to win immediate permits — in exchange for a long-term moratorium on new condo conversions, possibly indexed to construction of new affordable housing for the renters who comprise nearly two-thirds of San Franciscans.

The original legislation by Sups. Mark Farrell and Scott Wiener is strongly backed by both current TIC owners, who argue that converting to condos will get them better mortgage rates, and Plan C and other real estate interests that want to continue converting ever more rent-controlled apartments into condos.

The city only allows 200 condo conversions a year, allocated by a lottery. The Tenants Union has strenuously resisted an increase in conversion permits — but it's open to clearing out the backlog in exchange for closing the permit window for at least several years.

"We're hopeful that a majority of the board will support amendments which will significantly protect tenants and which will allow a



The *Bay Lights* art installation came on last week, to rave reviews — and next weekend, another dramatic piece of waterfront art, *Raygun Gothic Rocketship* on Pier 14, will disappear.

That's the way public art has been going in San Francisco in the past few years, as the city has used a single word — "temporary" — to bypass the protracted, emotional, and expensive battles that once defined the siting of sculptures on public land.

By partnering with private arts organizations and making it clear that nothing is permanent, the San Francisco Arts Commission, the Port of San Francisco, and other local entities have allowed public art to flourish in the city.

The commission's longtime public art director Jill Manton told us that temporary public art placements go back to the early 1990s, usually involving smaller pieces, while big, years-long controversies continued to rage on over bigger pieces such as *The Foot* that never went in on the Embarcadero, *Cupid's Span* that Don Fisher did finally place on the waterfront (and which many critics wish had been only a temporary placement), and a big, ill-fated peace sign in Golden Gate Park.

"It's not as threatening to the public, not as imposing, so it doesn't seem like a life-of-death decision," Manton said of the trend toward temporary placements.

The real turning point came in 2005 when then-Mayor Gavin Newsom, Manton, and other city officials began to embrace the Burning Man art world by bringing a David Best temple into Patricia Green in Hayes Valley, Michael Christian's *Flock* into Civic Center Plaza, and *Passage* by Karen Cusolito and Dan Das Mann onto Pier 14.

Each piece was well received and had its initial removal deadlines extended. Since then, temporary placements of both original art and pieces that returned from the playa — including

version of the Wiener-Farrell legislation to be approved," SFTU head Ted Gullicksen told us.

Progressives on the board oppose the legislation as currently written, and the swing votes are thought to be Sups. London Breed (who Plan C supported in the last election in exchange for what it says was her promise to support more condo conversions, an assurance she denies making), Norman

Yee (who was brought into the Chiu-mediated negotiations), and Malia Cohen, with just one of them needed to force changes to the legislation.

Wiener said he's more than willing to look at alternatives. "I hope we can move to a compromise," he said. "And I don't want to prejudge that compromise." As for the Kim/Chiu proposal? "It's definitely something to explore, a pause in the lot-

% ART, FOR THE MOMENT

Cusolito's *Dandelion* in UN Plaza, the rocketship, Kate Raudenbush's *Future's Past* in Hayes Valley, and Marco Cochrane's *Bliss Dance* on Treasure Island, which is now undergoing a renovation to better protect it against the elements during its longer-than-expected and now open-ended run — have enlivened the city.

"They get to rotate art and people get excited about what's next," said Tomas McCabe, director of the Black Rock Arts Foundation, a Burning Man offshoot organization that has helped with fundraising and logistics for most of the burner-built placements.

We spoke by phone on the afternoon of March 8 as he was working with Christian to install *The Bike Bridge* — a sculpture using recycled bicycle parts that local at-risk teens helped Christian build thanks to a grant from the National Endowment for the Arts — at the intersection of Telegraph and 19th in Oakland.

McCabe said the connection between Burning Man and the temporary art trend doesn't just derive from the fact that Bay Area warehouses are filled with cool artwork built for the Playa that is now just sitting in storage. It's also about an artistic style and sensibility that burners have helped to foster.

"We try to help the art pieces have a life after Burning Man, but it's more the style of community-based art that we promote," McCabe said, noting that BRAF also helps with fundraising and other tasks needed to support these local art collectives. "We like to see the artists get paid for their work, we're funny like that."

Manton said there are currently discussions underway with San Francisco Grants for the Arts (which is funded by the city's hotel tax) and other parties to put several large pieces built

for Burning Man on display in either UN Plaza or Civic Center Plaza, a proposal Manton called UN Playa. "We bring the best of Burning Man to the city," she said.

"Temporary" can be loosely interpreted. When the Five-Ton Crane crew and other artists placed *Gothic Raygun Rocketship* on the waterfront in 2010, they had permission from the Port to be there for a year. Then it got extended for another year, and then another six months.

There will be a final reception for the Rocketship this Friday evening (with music from the fellow burners in the Space Cowboys' Unimog) and then the crane will come up on Sunday morning to remove it, in case any Earthlings want to come say hello-goodbye.

Dan Hodapp, a senior waterfront planner for the Port district, said they don't currently have plans for the site, although he said it will include more temporary art in the future. "The Port Commission and the public are supportive of public art at that location," Hodapp told us. "But right now, we're just reveling in the new Bay Lights and we're not in a hurry to replace the Rocketship."

Manton said *Bay Lights* — the Bay Bridge light sculpture by art Leo Villareal that began what is supposed to be a two-year run (but which Mayor Ed Lee is already publicly talking about extending) on March 5 — has already received overwhelming international media attention and is expected to draw 55 million visitors and \$97 million of additional revenue to the city annually.

Meanwhile, even as the Port gives Pier 14 a rest, Hodapp said another temporary artwork will be going up this fall at Pier 92, where old grain silos will be transformed into visual artworks, and that Pier 27 will be turned into a spot for a rotating series of temporary artworks once the Port regains possession of the spot from the America's Cup in November. **(Steven T. Jones)**

tery, and I'm open to that. But the devil's in the details."

The real estate interests — including Plan C, the Association of Realtors, San Francisco Apartment Association, and other downtown-based groups are pushing for more condo conversions in general. Nobody from those three groups got back to us by press times, but they're in a bit of a dilemma.

The tenants have been eminently

reasonable here, coming to the table, seeking agreement, and accepting a proposal that addresses exactly the problem that Wiener and Farrell have been citing — a long backlog and unfair waits for conversion permits.

If the landlord types want to be seen as uninterested in compromise, it won't help their case when the Wiener/Farrell bill finally comes up for a vote this spring. **(Steven T. Jones)**

BY TIM REDMOND
tredmond@sfbg.com

NEWS Every gang member on the streets knows Cathey and Sands. They're the cops. They've busted dozens of the young men who hang out in the Mission. They know every excuse, every trick, every way you can duck into an alley, hide in a doorway, ditch a weapon or cover up a crime.

But today, as they cruise around 24th Street in an unmarked car, Officers John Cathey and David Sands are not talking about putting bad guys in prison. They've been there, done that — and a year or two ago, they got so sick of seeing teenagers ruining their lives that the two tough cops decided to take another approach.

The officers pull their unmarked car into a side street, where two young men are walking together. They're Norteños, Cathey explains, part of the gang that controls the southern part of the neighborhood, and they've got the telltale red colors all over them. Red shirts, red caps, red strips on their shoes.

Cathey approaches the young men and asks them what they're doing. "Nothing," they say.

They look at him as if they know what's coming next, and chances are they do. It happens all the time these days in the world of the Mission District gangs. Cathey is about to give "The Speech." The one that hundreds of gangbangers have heard, over and over. The one that's already saved a few of their lives.

"You know what happened last night?" he asks. The kids feign ignorance. "Sure you do," he continues. "A bunch of your guys got arrested. Your buddy just turned 18 and he got caught. He's going to big-boy jail."

The kids in red look at the ground.

"You want to wind up like that, you keep doing what you're doing," Cathey says. "You want to do something different, we can get you a job. A decent job, pays real money, in six months you get benefits. You know you don't have to do this. You know we can help."

For a second, one young man looks interested. "You come by the station, you leave your number for me, we'll be in touch," Cathey says. Then the moment's over, the Norteños walk away, and the two cops get back in the car.

"We might have a chance with him," Cathey tells me. "I'm like water, I wear them down." Latino gangs — primarily two violent rival operations that run drugs and kill each other — have been a seri-



ON A MISSION

Two Mission cops decided they're rather get jobs for gang members than keep arresting them. And it's working.

ous problem in the Mission for years. Kids as young as 11 or 12 are getting recruited into a life that typically leads to Juvenile Hall, state prison, or death. The city, and nonprofits that work with youth, have run all sorts of gang-prevention programs, with some success and a lot of failure.

While the Mission rapidly becomes a cool place for rich high-tech workers to live, the violence continues. In the past seven months, 10 people, most of them under 25, have been shot in gang-related incidents; three are dead.

But there's a new, somewhat radical approach going on now — and it comes largely from two police officers who get paid to arrest gang members and instead are devoting their lives to keeping them out of jail.

Cathey and Sands, 11-year veterans, friends from their days in the Police Academy, have, pretty much on their own initiative, created a grassroots program that allows young men and women who want to get out of the gang life to go to work for the city, typically as landscapers, to earn a paycheck, find a new supportive community and leave The Life.

It doesn't always work. Some try and don't make it. The drop-out rate is high; it's a constant struggle. But for the people who take, and keep,

jobs in the program, the success rate is phenomenal.

"It's pretty simple," Cathey told me. "One hundred percent of the guys who get the jobs and go to work every day leave the gang life. One hundred percent of the ones who don't show up for work, who don't stick with it, go back to the gangs."

It's a tiny project right now, involving maybe 20 people. Cathey and Sands, with the support of the brass at Mission Station and Chief Greg Suhr, are trying to expand it to reach kids as early as middle school, before the gangs get to them. They've rounded up a construction contractor who spent half his adult life behind bars, an ex-gang member, a City College administrator, and Supervisor David Campos, and, mostly under the radar, are trying to do what all the academics and professionals say is the only effective approach to this kind of crime. They're trying to stop it before it happens.

One day about 18 months ago, Campos was walking down 24th Street, on his way to get a burrito for lunch, when a police car pulled over and two plainclothes cops got out. Campos represents the Mission, and previously served on the Police Commission, but he had never met

Cathey or Sands. "I was surprised to see these two tough guys come up to me," the supervisor recalled recently.

"They just stopped me and said, 'supervisor, we need your help,'" Campos said. "They said they were tired of the cycle of putting kids in jail and seeing them come back out and do the same thing again, and they wanted to find an alternative. They asked me if I could get some gang members jobs."

What the officers explained was simple, if counterintuitive: "The young men on the street are smart," Campos told me. "They have a lot of skills to live the way they do. If they could put that into something constructive, they could be very successful."

Campos gave the cops his card, told them to call his office — and an unusual relationship between one of the most progressive supervisors and two gang cops was born.

"It was crazy when I told my staff that we were going to be working in the Mission with law enforcement," Campos said. "I've had people stop me and say, 'Campos, what are you doing with the cops?' But these guys are great, and they're doing something really important."

What the gang cops had in mind was this: If the city could offer

jobs — outdoor, hands-on, get-your-fingers-dirty jobs — and Cathey and Sands could convince gang members to step away from the life and try working, there might be a way to end the violence.

The program would be tightly controlled: The two officers would invite gang members to apply for jobs, would screen them, and keep on top of every applicant. People who missed work, or screwed up on the job, would get a visit; Cathey and Sands would watch the streets, check in with families — and let everyone know that their lives and futures were on the line.

"We started with one kid they knew," Campos said. "We decided to see if we could find him a job."

Campos contacted the Public Utilities Commission, which hires workers to do landscaping, and convinced the general manager, Ed Harrington, to give it a try.

Cathey and Sands went looking for the young man who would kick off the program (let's call him J.), and wound up at his house, talking to his mom and dad. That would become a central part of their MO, involving the parents of gang members and trying to bring together what are sometimes not the closest of families.

It wasn't an easy sell — the family didn't trust law enforcement. "Then they told the dad that they were working with Campos, and their guard went down," the supervisor said.

J. started working with the PUC, doing gardening and landscaping work. "He was so successful, nobody could believe it," Campos said. "We went to see him later, and his dad said his life had completely changed. It changed the whole family."

"When we saw that, we decided we needed to expand this."

From the start, Mission Station Captain Greg Corrales — a no-nonsense cop who is not known as a starry-eyed liberal — saw the logic and got behind his two officers. Chief Suhr also came on board.

In the early days, Cathey and Sands had no resources at all — not even money to get the young workers Muni or BART tickets. Campos helped track down the funding, and worked with the officers on the next group of kids.

"I bring them into my office at City Hall," he said. "I explain that there's a real responsibility here. You are going to change your life."

I am sitting in the community room at the Mission Police Station, talking

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NEWS

DAVID CAMPOS PHOTO BY
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CONT>>

to two young men who Cathey and Sands have brought into the program. They've had some problems — missing work, hanging out with their old gangs — and they're at risk of losing their jobs. Cathey is blunt: Keep this up, and you're done. Keep this up, and you're going back to the streets, back to the life you wanted to leave. I tell the men I'm not going to print their names, and they agree to talk to me. It's a dangerous situation — the gangs don't like members dropping out, and really don't like to see them at the police station working with the cops.

"Just walking in this door is a hard thing to do," Cathey says.

But the two officers make it clear to everyone they meet — on the streets, in the program, and everywhere else: These kids are not snitches. "We don't ask them to tell on their friends," Cathey said. "I don't do that, and I don't want any part of it. This isn't about us finding out information about the gangs, and that's not why people come and see us."

I ask the two young men about what their lives were like before they started working. They're not interested in talking. When I ask straight out if they were gang members, they shrug, and change the subject.

But they're happy to talk about their jobs and what it means to be employed. They're bringing home a paycheck. They can help out their families. They're also up early in the morning and really tired at night; the idea of going out with their old friends isn't that appealing.

The handful of people who are working, and not showing gang colors, hasn't stopped the violence in the Mission. One of the kids in the program was shot and killed a few months ago. "It was heartbreaking," Campos said. "I went to see the parents, and they told me how proud their son had been, how he was bragging about being the first one in the house up in the morning, how he loved his job."

On the other hand, Campos noted, "There normally would have been retaliation for that shooting, and more killing. But the ones who might have retaliated were in our program, so it didn't happen."

The tech workers from Google and Apple and Facebook who are flooding into the Mission don't see the signs on the street. Upscale white people who think the neighborhood is cool don't tend to notice what's happening in front of their eyes. There are at least 200 active gang members in the

small piece of land bounded by Cesar Chavez, Potrero, Castro and 16th. As Cathey and Sands drive around, they see the colors everywhere.

North of 19th Street, the young men and women wear blue. They're Sureños, southerners; many of them are recent immigrants. Cross 19th and the colors turn red; the Norteños, who sport the number 14, control the south Mission. They tend to be born in this country.

Back in the 1960s, the two gangs emerged out of the state prison system; Sureños lived south of Bakersfield, Norteños north. But these days, the geographic lines aren't always as clear. "They're really the same guys on both sides of the line," Cathey explains. "Other than

"THESE GUYS ARE GREAT, AND THEY'RE DOING SOMETHING REALLY IMPORTANT."

SUP. DAVID CAMPOS



this blind loyalty, they'd probably get along."

The gangs make their money selling drugs, and much of it eventually goes back to a handful of leaders, many serving long prison terms. Since a lot of the members either die or wind up incarcerated before they get out of their 20s, recruiting is constant.

"They have recruiters outside the middle schools," Cathey tells me. "Last night we arrested a 15-year-old for possession of a handgun. They older guys made him hold it. Now his life is about to be ruined."

The two cops are opposites: Cathey is ebullient, outgoing, a former tech worker who is constantly talking, texting and emailing. Sands is quiet, more taciturn, a martial artist who walks the streets with the look of serious business.

But they're fast friends and partners who can communicate with a quick nod or shake of the head, and nothing in the Mission gets by them.

We pull up at 16th and Mission. "Just watch, the block will clear," Cathey says. And yes, the minute the gang car is spotted, a guy in a blue hoodie ducks down into the BART station.

There's a girl who can't be 16 yet sitting on the bench. Sands hangs back while Cathey approaches her. He asks what she's doing, what's going on; she shrugs and ignores him. Not interested.

Cathey speaks with a bit of resignation as we walk back to the car. "She's already jumped in" — initiated into the gang — he says. It's going to be hard to reach the girl; the gang members she hangs out with are violent, armed, "and will come down on you in a second."

It's hard not to feel the frustration that comes with the territory: Violent and dangerous, maybe — but still, she's still just a little girl.

We head up to 24th Street, Norteño turf. Here, when you look for it, red is everywhere. "A lot of these kids are living in crowded situations, in relatives' houses," Cathey says. "The gangs tell the young ones that they shouldn't trust their families, that the gang is their new family. That's what we're up against."

Two young men duck into a jewelry store. Cathey throws the car into park and the officers get out, walking slowly toward the entrance. The men with the red jackets and red high-lights on their shoes know the drill. A quick warrant check and they know they're free to go — but not without listening to Cathey for a few minutes.

This time, "The Speech" is falling on deaf ears.

Later, Cathey shows me a video he's captured off YouTube. It's hard to find, hidden under gang names that only insiders would know. It shows some of the guys we've seen on the street, beating the living shit out of people. In one scene, a handful of gang members approach a man, punch him in until he falls to the ground, then kick his head until he's unconscious.

"This is what they do," Cathey says. "They terrorize the neighborhood."

I am back in the community room at Mission Station. Cathey and Sands have invited me to an "intervention." A boy and a girl, both of them in eighth grade, are coming in, with their parents, to talk about their flirtations with gang life.

A counselor at James Lick



Middle School contacted the officers after seeing signs that the kids were showing gang colors and drifting away from their schoolwork and their families. Cathey and Sands were at Lick a few months earlier, running an assembly and talking about the dangers of gangs; the counselor got their phone numbers.

I have agreed to use no names or in any way identify the participants in the intervention. So I sit and watch as Cathey runs the show.

The boy appears painfully young, small and shy; it's hard to believe he's even in eighth grade. He wears a hoodie and makes little eye contact with anyone else in the room. The girl is taller, more self-assured.

I can't fathom that kids this young — the age of my own son, who is still shedding the soft edge of youth, sliding slowly into adolescence — are already prey to the gang recruiters. But the evidence is clear.

When the parents and other family members are seated, Cathey starts asking the boy about gang life. "What color do the Sureños wear?" Blue, the boy says. "What about

the Norteños?" Red. "Where does Norteño territory start?" 19th Street. "What number do the Norteños associate with?" Fourteen. "Can you give me the street names of some gang members?" The boy rattles off a few.

Cathey looks over at the boy's dad. "He knows a lot, doesn't he?" The dad is visibly startled. So are the girl's family members as the officers run through a similar routine.

"We're seeing younger and younger kids get dragged in," Cathey tells me later. Often, parents and grandparents — working multiple jobs to pay the rent in this rapidly gentrifying neighborhood — have little or no idea how far their kids have gone into the gang life.

Next up is Mike Bowen. He's a soft-spoken guy whose face bears the scars of a hard life of substance abuse and jail time. In fact, he's spent much of his adult life running from the law, winding up at one point jumping from a third-story window in a Tenderloin building to avoid arrest.

Two broken legs and months in the hospital put him on a path to sobriety — and a new life. "I

used to think the money was in crime," he tells the group. "Then I got myself together, went back to school, got my contractor's license, and pretty soon I bought my first Lamborghini."

That gets the young boy's attention.

"You have so much going for you," Bowen says. "You can make it."

He turns to the boy's mom, who speaks only Spanish, and asks her how it's going. Not so great, she says; she just got laid off, and is having trouble finding a new job. Bowen reaches into his pocket and pulls out a stack of \$100 bills. "Here, take this," he says. "It will help until you find work."

That *really* gets the boy's attention.

Bowen's been a key part of the two cops' efforts, and they met entirely by chance. "I was driving down Folsom," he told me. "I parked at a store and I saw these two cops, and I said hi and they wanted to check out my car, and we started to talk about my background. They told me what they were doing, and I said I'd love to help."

Bowen offered money, which they needed, but that was just the start. "They brought me with them to James Lick," he recalled. "I brought the Lamborghini. That got every one of the kids interested. I let them sit in it, then we talked."

"I told them that the gang members say the only way to get money is to join the gang. But I got out, went to school, and now I have a

CONTINUES ON PAGE 12 >>

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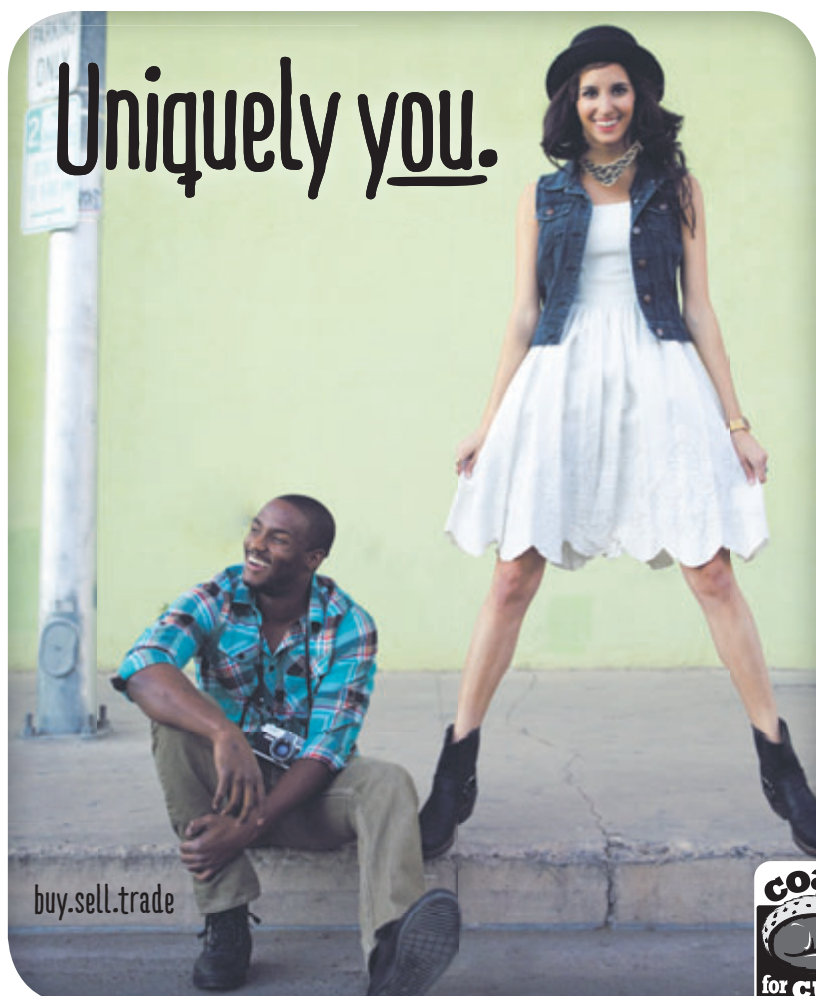
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NEWS



THE OFFICERS HOLD INTERVENTIONS FOR FAMILIES WITH AT-RISK KIDS AT MISSION STATION. GUARDIAN PHOTO BY AMANDA LOPEZ

CONT>>

house and really nice car.”

When Bowen’s done with his talk, Cathey puts his cell phone on speaker and dials a number. The man on the other end is a former gang member. “He’s the real deal,” Cathey whispers to me. And indeed, for about ten minutes, he tells the two young people and their families exactly what their lives will be like if they follow the path he took at their age. By the end, the boy is shaken and the girl is crying.

Cathey’s not done yet.

Guillermo Villanueva, a City College counselor, takes over and reads the families a pledge that Cathey and Sands have written. It’s all about family, about staying out of the gang life, but also respecting and taking care of each other. “Family and Education Forever” is the slogan, chosen because the gangs, who tell members that they are their new families, use “family forever.”

Yeah, the language in the pledge is a little bit hokey — but nobody’s laughing.

Cathey asks the boy what he wants from his parents. “I just wish my daddy had more time to play soccer with me,” he says. The officer looks at the father. “Every day, I’ll be there after work,” he says.

The pledge is on a plaque signed by Chief Suhr. Everyone signs it. By the end, there are tears and hugs all around.

“This is what we really need to be doing,” Cathey tells me. “Getting gang members to change is hard. If we can get them early enough, we have a much better chance.”

I’ve been a political reporter for

30 years. I write, mostly, about intractable social problems. I know that poverty and desperation lead to crime, that broken families and inadequate schools put young people at risk of falling into violence. I am under no illusions.

When I first heard about Cathey and Sands, I thought: They’re cops. Most of the time, cops aren’t the best answer to deep-seated social problems and the crime that results. And I’m not going to pretend that these guys are softies — you have a warrant out, you get caught in the act, they’ll pull you in, and it won’t necessarily be nice.

What they’re doing won’t end gang violence in San Francisco, not by itself. Everyone knows that. This is a huge issue, one that will become more and more pronounced as the crazy, ancient and pointless war between the Norteños and Sureños plays out in a rapidly gentrifying neighborhood.

Cathey and Sands are by no means the only people fighting to end the carnage. Nonprofits, educators, social service agencies and others have spent years trying to break the gang cycle.

But there they are, every day, two guys with badges who see the blood and the pain on the streets, and are trying, with little bureaucracy or resources, to stop it. To save lives. One kid at a time.

“If we could get into all the middle schools, if we could expand this out, that’s what would really work,” Cathey told me. “That’s where we can have the biggest impact. Crime would come down; it would have to.”

“I’ve been trying to get a meeting with the mayor.”

Paging Room 200, City Hall: Is anyone listening? **SFBG**

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MEAT AND VEG

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BY CAITLIN DONOHUE
caitlin@sfbg.com

IRISH It's early, even for me, to be in a pub. But cookbook author and Irish chef Larry Doyle requested that I make the trek to meet him at his Taraval and 29th Avenue Parkside Tavern at 9am so we can talk about his kitchens' plans for St. Patrick's Day. Sagely, he begins by proposing Americanos and telling me about latchkey kid dinners from growing up in Dublin.

"Whoever got home first in the evening would cook dinner," he says. That was often Doyle. Starting at 11 years of age, he would work off of the food Mom prepped before leaving for work (she always made dessert first, he remembers), eventually creating the dinners from scratch. "Irish food is rustic, simple," Doyle tells me, reminiscing about the kitchen gardens from which the family pulled each night's veggies.

The country's "Fourth of July," as Doyle describes St. Patty's Day celebrations back home, has been adopted by the world as much as its Guinness and Jameson. Dublin hosts a parade akin to the New York City Macy's Thanksgiving procession and shamrocks and leprechauns rule the day in Erie, just as they decorate tiny hats and novelty t-shirts here in the States.

The only difference between the celebrations, Doyle says, is a slightly less fratty attitude in Ireland towards celebratory green beer bonging.



"Which I don't have any complaints about," the bar owner clarifies. Doyle not only owns the four-year-old Parkside, a well-appointed tavern positioned among Korean restaurants, dance-wear suppliers, and single family Sunset homes, but works as chef at Johnny Foley's in Union Square. Both spots get packed out, he says, over the holiday.

But it is at the Parkside where his smoked salmon boxty (a potato pancake topped with a dill sauce made of sour cream and shallots, and fish) "causes riots" when left off the menu and his Irish soda bread-and-butter pudding, which has been known to incorporate banana and feature a Bailey's sauce, remains the most-ordered dessert. Should you doubt Doyle's chops, do know that he wrote the book on Irish cooking (*Irish Pub Cooking*, Bristol Publishing Enterprises 2006, 139pp, \$8.95).

Both boxty and pudding will be available at Parkside this weekend, as well as oysters, a stew made of simmered lamb cubes, and the traditional St. Patrick's

gut bomb of corned beef, white parsley cream sauce, and cabbage. Vegetarians can take solace in the regular menu's wild mushroom penne, or Dubliner cheddar cheese plate.

Irish breakfast featuring black and white pudding topped with tomato and the starring role sweet, chewy imported bacon is served Friday through Sunday all year long, but Doyle pledges that brunch will be a particularly nice scene during this weekend's festivities (he counsels coming close to the Fri.-Sat. 11am, Sun. 10am opening of the doors to ensure a spot to sit.)

So eat something in between shot-with-stout-chasers, dammit. There's hardly an SF neighborhood — side eye, Castro — without an authentic spot that'll be rolling out the orange-white-and-green flags. **SFBG**

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- **Irish Cultural Center** 2700 45th Ave., SF. (415) 661-2700, www.irishcentersf.org
- **Danny Coyle's** 668 Haight, SF. (415) 558-8375, www.dannycoyles.com
- **Durty Nelly's** 2328 Irving, SF. (415) 664-2555
- **The Phoenix** 811 Valencia, SF. (415) 695-1811, www.phoenixirishbar.com
- **Chieftain** 198 Fifth Ave., SF. (415) 615-0916, www.thechieftain.com

WEDNESDAY 3/13

VOWS

The legend of San Francisco band VOWS includes heart-break, cross-country travel, and a little gambling in Reno. All



that occurred nearly six years and a couple of albums ago. Since then, it has more finely tuned its breed of psych-pop comprised of punchy guitar riffs, seamless transitions between raspy yelps and bright three-part harmonies, and depth couched in catchy lyrics that all fits perfectly into a distinctly West Coast tradition. In the midst of recording its third album, VOWS comes to Rickshaw Stop to show it all off. (Laura Kerry)

With Standard Poodle, the Goldenhearts
8pm, \$10
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

WEDNESDAY 3/13

"HOOCH, HARLOTS, AND HISTORY: VICE IN SAN FRANCISCO"

Those who've moved to San Francisco from other regions (admit it, most of you) are often endlessly curious about the city's seedier past: the sailors, roadhouses, moonshinemakers, and generalized underground happenings that helped shape our weird little city by the bay. At this Flipside (an offshoot of the the San Francisco Museum and Historical Society) event inside the historic Old Mint building — a docent tour of which is worth the ticket price, alone — there will be historical presentations by Duggan McDonnell, Stuart "Broke-Ass" Schuffman, Woody LaBounty, and Laureano Faedi, along with live music and rare

archival footage of old SF. Plus, there'll be eats on hand for purchase, and entry includes one complimentary boozy beverage. Bring on the vices. (Emily Savage)
6:30-9:30pm, \$5-\$10
Old Mint
88 Fifth St., SF
flipsidesfvice.eventbrite.com

THURSDAY 3/14

"ASK A SCIENTIST PI DAY PUZZLE PARTY"

What is it about this particular entity? Throughout the ages, people have composed odes for its elegance, books about its ubiquity, and formulas to try to grasp its ineffability. We're talking about Pi, of course, and Thursday's the day to celebrate it (3.14). And whether or not you have memorized three or three-hundred digits (or zero) of the mathematical constant, Ask A Scientist has the perfect pi-worship for you. Come to SoMa StrEat Food Park, grab some nourishment, and settle down alone or with a team to get your blood pumping with a rowdy puzzle competition. You probably won't pin down the mystery of that wonderfully irrational number, but you just might earn a bit of glory. (Kerry)

7pm, free
SoMa StrEat Food Park
428 11th St., SF
www.askascientistsf.com

THURSDAY 3/14

ODESZA

Somewhere between SF and the Mojave desert, between



midnight and three in the morning, it started to get to me. Not the physical tiredness, but the boredom that comes with staring down a couple of yellow lines perpetually receding into the darkness. I needed



stimulation, and found it in *Summer's Gone*, a free LP from Pacific North West electronic duo Odesza. Headphones were one thing, but hearing it in the car gave new dimension to the production: swelling bass lines emerged and pulled back, light strings and chimes moved about the interior, and the melodic, frequently chopped vocals seemed like passengers along for the ride. (Ryan Prendiville)

With Emancipator, Little People
9pm, \$20
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

FRIDAY 3/15

"LABAYEN DANCE 18TH ANNIVERSARY SEASON"

In a couple of years Labayen Dance/SF will celebrate its 20th anniversary. That would be a remarkable achievement for

any company, particularly a smallish one working in a town where new companies pop up like crocuses. Enrico Labayen was an excellent dancer and now creates intimate work but also tackles big ambitious pieces around often-painful issues — imprisonment, environmental disasters, child abuse, violence against women. He has choreographed to original music but also well-known scores like *Carmina Burana*. In this concert he'll present the American premiere of his *Rite of Spring*, first shown in his native Philippines. He clearly attracts very fine dancers rarely seen anywhere else. Labayen's own pieces will be joined by works from his own dancers. (Rita Felciano)

Also Sat/16, 8pm; Sun/17, 7:30pm, \$20
Dance Mission Theater
3316 24th St. S.F.
(415) 826-4441
brownpapertickets.com/event/319623

FRIDAY 3/15

THE CHOP TOPS

Santa Cruz rockers the Chop Tops have been tearing up stages for nearly two decades now, taking



traditional rockabilly and chucking out the owner's manual, boosting the power, streamlining the chassis, and hot rodding it into something that's all their own. Perennial favorites at the Viva Las Vegas festival, the trio has toured across the country and performed as far away as Australia — but local fans can check out the action tonight at "Handsome Hawk Valentine's Rock N' Rumble," where Sinner, Shelby and Brett are guaranteed to blow the roof off the joint with their always incendiary set of what they call "revved-up rockabilly." (Sean McCourt)

With Slim Jenkins, Tony T. and the Pendletons, the Bastard Makers
8:30pm, \$16
Slim's
333 11th St., SF
(415) 255-0333
www.slimspresents.com

FRIDAY 3/15

A WILHELM SCREAM

A Wilhelm Scream, named for the stock scream sound byte used in slasher films and classic



horror movies, originally formed under the name Smackin' Isaiah in New Bedford, Mass. The band emerged in a deluge of likeminded acts (Hot Water Music, Propagandi) formed in

CONTINUES ON PAGE 16 >>

FRIDAY/15
CONT>>

the glorious heyday of oldschool emo, post-hardcore, and serious young adult angst — otherwise known as the mid-'90s. Through its decades of inventive melodic hardcore, name changes, shifting lineups, and five studio albums, A Wilhelm Scream never managed to attain that "big break." Its lack of mainstream success, however, is irrelevant when compared to its incredible stamina and quietly influential presence in the punk scene. (Haley Zaremba)

With Heartsounds, Stickup Kid, I Don't Wanna Hear It

9pm, \$10
Thee Parkside
1600 17th St, SF
(415) 252-1330
www.theeparkside.com

FRIDAY 3/15

MICHAEL MAYER

"No hesitation, no obligation. Let's just have a good time," WhoMadeWho's Jeppe Kjellberg intones on Michael Mayer's "Good Times." The lyrics could be creepy



and pushy, but the immaculate underlying beat is strictly 4/4, familiar and reliable as a friend. An all-too-occasional producer in his own right, Mayer is a trusted name as co-owner of Germany's Kompakt, one of the most dependable labels in the world. At one of techno's hubs, Mayer should have a lot to pull from for his set, but make sure to arrive in time for the chill house live vocal duo Benoit and Sergio, to be assured an extra good time. (Prendiville)

9pm, \$16.50
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com



LUCIDITY: FABRIA BOGZARAN, A RETROSPECTIVE SEE SATURDAY/16

SATURDAY 3/16

"LUCIDITY: FARIBA BOGZARAN, A RETROSPECTIVE"

In our dreams we fly, we have intimate moments, and we travel. In our dreams we also sometimes see ourselves dreaming. Fariba Bogzaran, Ph.D. has studied lucid dreams for decades. And if that wasn't cool enough, she has also created corresponding artwork for about the same amount of time. In Meridian Gallery's three-story retrospective of the artist's work, Bogzaran's surrealist paintings will shed some light on the consciousness-expanding possibilities of dreams. Everyone dreams but no one can adequately express the images once they wake. Bogzaran presents an intriguing way to do so. (Kerry)

Through April 30
6pm, free
Meridian Gallery
535 Powell, SF
(415) 398-7229
www.meridiangallery.org

MONDAY 3/18

"MATH FILMS MATHATHON"

Mathematicians in films are

usually portrayed as wack jobs (Russell Crowe in 2001's *A Beautiful Mind*; that dude in 1998's *Pi*), though you could make a case for the "hunky-



yet-emotionally-damaged" blackboard bandit in *Good Will Hunting* (1997). Bay Area filmmaker George Csicsery's "Math Films Mathathon" docs sidestep the clichés, thankfully. Tonight brings the local premiere of *Taking the Long View: The Life of Shiing-Shen Chern*, about the co-founder of Berkeley's Mathematical Sciences Research Institute, as well as *Julia Robinson and Hilbert's Tenth Problem*, notable not just for its famous equation but also for focusing on a female numbers whiz. March 20's docs spotlight both the legendary (*N is a Number: A Portrait of Paul Erdos*) and the up-and-coming (*Hard Problems: The Road to the World's Toughest Math Contest*). (Cheryl Eddy)

Also March 20

Roxie Theater
3117 16th St., SF
www.roxie.com

MONDAY 3/18

THE BLACK LIPS

Cole Alexander and Jared Swilley have been making deliciously dirty, cacophonous garage rock together since they were teenagers in Atlanta. In high school, their onstage antics and outlandish humor had already earned them a reputation extreme enough to get them expelled in the anti-outcast hysteria that swept the nation after the Columbine High School massacre. This abrupt turn led them



to create the group that would become the Black Lips, one of the industry's most respected, feared, and least predictable rock bands. Vomit, urine, nudity, etc. were more or less standard in the band's early,

awe-inspiring performances. Though they've mellowed a bit over the years, they still provide one of the most frenetic, energetic, and thoroughly worthwhile performances out there. (Zaremba)

With Night Beats
8pm, \$16
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

MONDAY 3/18

SOUND TRACKS: MUSIC WITHOUT BORDERS

After several years as the Guardian's art director, Mirissa Neff (already a popular DJ in



her spare time) left in 2012 to pursue other avenues for her talents — including co-hosting *Sound Tracks: Music Without Borders*, a PBS show focusing on world music. Tonight, the latest episode premieres, featuring performances by Youssou N'dour, Wynton Marsalis, Icelandic popsters Of Monsters and Men, and Scottish musician Julie Fowlis — whose crooning on the *Brave* soundtrack just might have helped the 2012 Pixar hit win an Oscar for Best Animated Film. (Eddy)

10pm, KQED
pbs.com/soundtracks SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

BY CHERYL EDDY
cheryl@sfbg.com

FILM Rebellious Chinese bloggers, women crusading against domestic violence in Southern India, basketball sensation Jeremy Lin, and a high-energy Thai cheerleading team: if you seek inspiration, head straight to the documentary films of CAAMFest, formerly the San Francisco International Asian American Film Festival. The Center for Asian American Media rolls out its newly revamped festival March 14-24, with an array of films, music, and food-themed programs. Though the fest does typically boast a noteworthy selection of docs, the 2013 slate is particularly strong.

North Korea is never really out of the news, but it's been spotlighted recently thanks to pop-culture punch line Dennis Rodman's recent visit. Publicity stunts have no place in either *Memory of Forgotten War* or *Seeking Haven*, both of which offer wrenching stories of families separated by the troubled country's tightly-controlled borders. *Memory* centers on now-elderly survivors of the Korean War, which "ended" 60 years ago with no formal peace agreement. Deann Borshay Liem and Ramsay Liem's sensitive portrait mixes old photos, newsreel footage, and present-day interviews to piece together the devastating effects of the civil war — especially the pain of not being able to contact relatives living mere miles away in the north, due to the threat of harsh repercussions on both sides.

A younger protagonist faces a similar struggle in *Seeking Haven*. Hein S. Seok, Lee Hark-joon, and Ko Dong-kyun's film follows Young-soon, a North Korean refugee whose successful escape to China and then South Korea (a perilous journey through jungles and across rivers, amazingly documented here) is tainted by worries about the family she left behind.

In particular, she fears for a sister who may



TRUTH AND DARING

Must-see docs highlight the newly renamed
CAAMFest

be near death in a prison hospital — and there's not enough bribe money in the world that can free her. The film's most striking sequence occurs when the filmmakers drive Young-soon along the border and up a mountain in China overlooking the village where she grew up. Her reaction to being so close to a place she can never return to is a mix of excitement, fear, nostalgia, and longing — and relief, too.

Borders also figure prominently in Stephen Maing's engaging *High Tech, Low Life*, about two pioneering Chinese bloggers, or "citizen journalists" — although here, the invisible line refers mostly to the "Great Firewall," which controls and censors much of China's internet content. Both men are constantly under threat of arrest thanks to the stories they report, though they otherwise couldn't be more different. "Zola" is a young, Twitter-addicted upstart who enjoys his online fame ("I used to be a nobody, until I discovered the internet") as much as he enjoys exposing illegal evictions and corrupt murder investigations. Older, wiser "Tiger Temple"

uses his blog as a force for real change, cycling hundreds of miles to talk with struggling farmers, and taking an active role in helping their situation.

Also from China, *When Night Falls* is not strictly a documentary, but it's closely drawn from real-life events. It concerns a high-profile, notoriously complex case in which a Shanghai man slashed his way through a police station, killing six cops as revenge for an alleged beating he'd been administered earlier for the crime of riding an unlicensed bicycle. The film, which focuses on the man's quiet but determined mother (played by Nai An), is less notable for its cinematic merits than its political ones; needless to say, Chinese authorities are neither fans of the film nor its director, Ying Liang.

An ultimately more uplifting tale can be found in *Invoking Justice*, Deepa Dhanraj's revealing examination of women's rights in Tamil Nadu, South India (spoiler alert: there ain't many, violence against women is sadly common, and many cases

go unpunished). Hope comes in the form of Muslim wives, mothers, and daughters who form the first-ever Women's Jamaat, assertively working to change the way divorces, abuse cases, rapes, and worse are handled in their communities. "If we talk about our problems openly, we will be able to overcome them," one member reasons, and the film does indeed chart some baby-steps of progress as a result of their efforts.

Bay Area filmmaker Evan Jackson Leong's highly enjoyable *Linsanity* is the perfect fit for CAAMFest's opening-night celebration. It follows Palo Alto's own Jeremy Lin, a hugely charismatic documentary subject, as he rises from Harvard standout to struggling NBA rookie, giving plenty of context to his apparent insta-fame while considering how his Asian American-ness both helped and hindered his career. Also from the Bay Area is Debbie Lum's remarkably all-access — often uncomfortably so — *Seeking Asian Female*, look at the relationship between sixtiesomething white guy Steve and the half-his-age Sandy, a Chinese woman who agrees to marry him after meeting him online. Neither partner is as stereotypical as they first appear, and as Lum herself is reluctantly drawn into the story, a complicated, frustratingly human (but always compelling) drama emerges.

One more plug: Luke Cassidy-Dorion's *The Cheer Ambassadors*, about Bangkok University's internationally acclaimed cheerleading team. The kids are guided through their high-flying, hip-thrusting routines by a dynamo of a coach, equal parts sparkle and steel, who speaks only in quotable declarations ("I was born to be a cheerleader!") and motivational phrases ("Dreams are what make your life better"). This has gotta be the feel-good movie of the festival; insert your own "stand up and cheer" joke here. **SFBG**

CAAMFEST

March 14-24, most shows \$12
Various venues, SF and Berk.
www.caamedia.org



Fashion. Street art. Sex. Beyond. Caitlin Donohue's column **Street Seen** is here, read up.



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6:00PM–7:00PM, room 212

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5:30PM–7:00PM, PsyD lounge – Fox Plaza

INTEGRATIVE HEALTH STUDIES

Wednesday, March 20
6:00PM–7:00PM, room 420

EAST WEST PSYCHOLOGY

Thursday, March 28
5:00PM–6:00PM, room 550

HUMAN SEXUALITY

Thursday, March 28
5:00PM–6:00PM, room 212

INTEGRAL COUNSELING PSYCHOLOGY

Thursday, March 28
6:30PM–7:30PM, room 207

TRANSFORMATIVE LEADERSHIP/ TRANSFORMATIVE STUDIES

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ARTS + CULTURE: FILM

IN THE BLOOD

CAAMFest's family-focused (but not necessarily family-friendly) films

BY KIMBERLY CHUN
arts@sfbg.com

FILM Even Fukushima Daiichi-style nuclear meltdowns can't sever the blood ties that bind a brood of CAAMFest films that focus on family. Modernity nevertheless ushers in a set of unique struggles in these films, not exactly family-friendly fare, though most are fulsome with empathy for these clans under pressure and in the viewfinder.

Throwing the lid back on the Mosuo Chinese ethnic minority, while unveiling the economic and cultural stressors weighing on families struggling to keep up in the soon-to-be world's largest economy, *The Mosuo Sisters* documents the lives of two young women from a small village in the Himalayan foothills. Eldest sibling Juma is trying to maintain her role as family breadwinner — she sings in big-city clubs that trot her out like an exotic specimen — while the younger Latso is rooming with her, studying accounting and embracing urban life. It takes a global downturn to tear the two apart, as Latso is encouraged to help out on the farm and Juma finds it harder to remain the de facto matriarch-at-large, while the Mosuos' way of life — in which “walking marriages” place the power and offspring in the hands of women and their households — is chipped away from afar by the draw of neon-dappled cities, rendered as eloquent, inexorable rivers of headlights by director-cinematographer Marlo Poras.

Two families — one far from home and the other navigating a thicket of cultural, political, and product safety issues — feel the pain of *Xmas Without China* in Alicia Dwyer and Tom Xia's gently humorous and humane doc. Chinese-born, California-raised Xia is by all respects American (apart from his green card), but as a firestorm ignites over the lead in Chinese-made toys and the threat of Chinese industrial might, he comes up with the genius plan of finding out just how deeply China and its goods have rooted itself in the US, despite Americans' misgivings. He finds a family, the Joneses, who are willing to go without anything made in China through the Christmas season — just to see if they can.

Meanwhile, Xia's parents, who have set themselves up in their own American dream, a colonial McMansion, are also put under the lens as they struggle to keep up with their own neighboring Joneses, plotting the biggest Christmas-lights display on the block — and coping with homesickness for family back in the old country. As dad Tim Jones sneaks into the stash of verboten Chinese goods for his beloved Xbox, Xia uncovers his own insecurities, as he finds himself lying to the Joneses about his citizenship and hiding behind a facade of assimilation.

Taking the kin out on a pulpy, not-for-youngsters thrill ride, director-writer Ron Morales' *Graceland* uncov-

ers a lurid Manila of child sex workers, corrupt politicians and cops, and trash mountains. Chauffeur Marlon (Arnold Reyes) is tasked with enabling the dirty work of his politico boss, Changho (Menggie Cobarrubias), including packing up and paying off the little girls he drugs and rapes. The switch comes when kidnappers come for both their daughters, and the once-powerless servant becomes inextricably embroiled in the crime. Though occasionally threatening to topple over into scene-chomping territory and finally revealing drive-through gaps in its plot, the full-frontal *Graceland* is still capable of inspiring admiration for its sheer gusto, refusing to flinch at the brutality wrought on young girls' bodies and likewise daring you to tear your eyes away in complicity.

Blood — whether it pulls a family unit together or rips them apart with fears of radiation contamination — underlies the apocalyptic scenes of *The Land of Hope*, the first feature film to grapple with the 2011 Fukushima disaster. Life in fictional Nagashima seems idyllic until the arrival of an earthquake and tsunami that ushers in a largely unseen nuclear disaster. Dairy farmer Yasuhiko (Isao Natsuyagi) forces his son Yoichi (Jun Murakami) and daughter-in-law Izumi (Megumi Kagurazaka) to leave him behind, along with wife Chieko (Naoko Ohtani), who suffers from dementia; it's a sacrificial gesture that evokes 1983's *The Ballad of Narayama's* mash-up of filial piety and noble embrace of death.

Yoichi denies reality as vigorously as he can, until Izumi becomes pregnant and learns that their new home also reads high in radiation. Writ with an eye to psychological trauma rather than physical dangers, Sion Sono (2002's *Suicide Club*) has likely made his most ambitious film to date with *Hope*. It makes stirring use of exquisitely subtle images that imbue empty towns and blowing wind with dread; eerily surreal sights of a mother-to-be pattering around town in a Hazmat suit; and symbolism made literal, as when *Ugetsu*-like child phantoms materialize in wreckage from the waves.

Set in a country that prizes purity and conformity — and has a legacy of dealing with the aftermath of nuclear disaster — *Hope* may not leave you with hope, exactly. But it certainly imparts the expected horrors and unpredicted highs when the safe family home finds itself under siege, leaving on your mind's eye the shadowy imprint of a woman, dressed in her finest kimono, dancing to festival music only she can hear, in the snow near a contaminated town reduced to tinder. **SFBG**

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NUCLEAR FAMILY MELTDOWN: THE LAND OF HOPE

BY EMILY SAVAGE

emilysavage@sfbg.com

TOFU AND WHISKEY

"Rock and roll has never been remotely monolithic," early Rolling Stone columnist **Greil Marcus** writes in the introduction to the 1978 book he edited, *Stranded: Rock and Roll for a Desert Island* (Da Capo Press). "There have always been countless performers to pin your hopes on; though one may have found identity as a member of an audience, one also found it by staking a place in that audience, defining one's self against it."

He recalls a time when all rock fans simply had to have an opinion about the Beatles, about Elvis, but notes there's is no longer a single figure that "one has felt compelled to celebrate or denigrate."

"The objects of the obsessive-ness that has always been a part of being a rock and roll fan...are no longer obvious," he continues, "which means, for one thing, that while one's sense of the music may not have perfect shape, it's probably a lot richer."

Marcus wrote these words in Berkeley in the late '70s, though they ring truer today. For *Stranded*, Marcus invited rock critics such as Lester Bangs, Ellen Willis, and Nick Tosches to answer the basic parlor game question in essay form: "What one rock-and-roll album would you take to a desert island?" He'll read from the book this Thu/14 at 6pm at a new record shop, also called **Stranded**, 6436 Telegraph, Oakl. (www.strandedinoakland.com).

The brick-and-mortar Stranded opened about five months ago (in November 2012) and is run by Oakland's Steve Viaduct, the 36-year-old founder of Superior Viaduct records, an archival label that focused on reissues and archival collections of Bay Area punk and post-punk for its first year and is now in the process of expanding its output. One of those releases was MX-80 Sound's '77 album, *Hard Attack*, which is the record Viaduct says he'd take to a desert island.

Since the Stranded opened, there have been a handful of shows and author appearances, along with the everyday bustle of record obsessives. "We had pretty modest goals [for Stranded]. We wanted a cool place to hang out



VINYL ADDICTS

and meet other vinyl enthusiasts. With no budget for things like advertising, our biggest milestone has been that we are breaking-even financially and we are having fun doing it."

I asked Viaduct what bands best exemplified the ethos of the label and shop, and instead he chose a book: "That is a tough question because Superior Viaduct is very much a work in progress. Perhaps the best example of the label's ethos is our first book, *From the Edge of the World: California Punk 1977-81*, by photographer Ruby Ray. The photos are amazing. Ruby captures a moment that barely existed in the first place, yet still resonates today."

Marcus' appearance came naturally. A noted lover of vinyl, he'd stopped by Stranded a few times and gave the owners of a copy of his book. When Viaduct found out his friend had chosen the book for her Rock N' Roll Book Club, he decided it was time to invite Marcus to speak at the store. After that, the next events at the shop are Dawn McCarthy and Bonnie "Prince" Billy performing live in-store (March 31), then *Rock and the Pop Narcotic* author Joe Carducci reading May 3.

Given the crumbling of big box music chains and the US economy as a terrifying whole, it's a particularly troublesome time to open a store of any kind, let alone one mostly focused on physical music — though there are shining examples to the contrary, such as Burger Records and Amoeba Music — so I was intrigued by the store's arrival.

"Buying records in stores is more fun for customers and shopkeepers," Viaduct says, shrugging off the concern. "The personal contact really makes a difference. There is nothing better than to recommend something and a day or two later the person comes back and says, 'Thanks! That record is great.' Of course, we know that folks can buy records online, so we do not even try to compete with that."

1-2-3-4 GO!

One of those shining star examples of making it work in the name of the music you obsessively collect — fellow East Bay record shop and label, 1-2-3-4 Go! (www.1234gorecords.com) is this month celebrating five years in Oakland.

Also noteworthy: the label will be 12 come August (time for a Bar

Mitzvah?). It's notable for discovering and releasing records by trash, thrash, psych, punk, garage, surf, doo-wop, whatever local acts along the lines of Nobunny, Shannon and the Clams, Personal and the Pizzas, Lenz, and Synthetic ID.

With its move to a bigger space, the store is now also noted for its all-ages shows, with many of the above frequenting the location along with out-of-towners from LA and beyond. For the five-year marker, the shop is having a big sale on March 23 and 24, and will celebrate further with its second annual the Go! Go! fest May 16 through 19.

I asked label-store owner Steve Stevenson, a 33-year-old Oakland resident, the same question as Viaduct regarding the problems with opening a store such as this. Stevenson perhaps had it rougher, as his doors first opened in that very tumultuous year of '08.

"2008 was brutal but there was a ton of support. I had no money to advertise but for the first three weeks I was packed with people who had heard about this record store that was barely bigger than a walk-in closet," he says. "Honestly, the store struggled for the first three or so years; always making it but always just barely. Since moving in to this new space, things have really taken off. I'm able to hire employees so I don't have to do everything myself which gives me time to do even more cool stuff for the store and book shows outside of it at places like New Parish."

"We're one of the very few record stores in the East Bay and we exist through the support of this community and our mail order customers around the world," he adds. "We're always growing, expanding, and trying new things because of this support and there's no way I can say how much I appreciate it. It's massive."

AFROLICIOUS

Is Afrolicious the hardest working world band in the Bay Area? It seems to pop up everywhere. The 12-piece Latin soul-tropical Afrobeat act met at Elbo Room's energetic weekly Afrolicious party, and is this week playing the Great American Music Hall in celebration of its debut full-length album *California Dreaming*, released on its own label, Afrolicious Music. With Midtown Social Band, Afrolicious DJs Pleasure Maker and Senor Oz.

Fri/15, 9pm, \$15. Great American Music Hall, 850 O'Farrell, SF. www.slimspresents.com. **SFBG**

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ARTS + CULTURE: MUSIC MINIMALIST ICON STEVE REICH'S PIECE WILL BE PERFORMED BY ALARM WILL SOUND. PHOTO BY JEFFREY HERMAN

UNEXPLORED TERRAIN

Composer Steve Reich draws out Radiohead's melodic fragments for 'Radio Rewrite'

BY TAYLOR KAPLAN
arts@sfbg.com

MUSIC From David Bowie and Brian Eno's forays into ambience, to the unrelenting pulse of trance and house, minimalist icon Steve Reich's propulsive compositions have irreversibly shaped the pop world's development since the 1970s. Now, four decades into his career, Reich is reversing the formula with "Radio Rewrite," a new piece adapted from and inspired by the recordings of alt-rock institution Radiohead.

This Saturday, Stanford University is set to host the US premiere of "Radio Rewrite," performed by acclaimed new-music ensemble Alarm Will Sound, in a program comprised entirely of Reich's works.

Credited alongside Philip Glass, Terry Riley, and LaMonte Young for introducing minimalism to classical music, Reich is often cited as the most influential living composer. After moving west from his native NYC to study composition at Mills College in Oakland, and finding his voice with a series of groundbreaking, spoken-word tape loops ('65's "It's Gonna Rain" '66's "Come Out,"), he headed back east to form his own large ensemble: Steve Reich and Musicians.

The sound Reich achieved with this group was refreshing and unprecedented, combining pianos, strings and mallet instruments to create glassy, resonant textures, and mechanical rhythms that mirrored NYC's industrial, caffeinated soul. His flagship composition, "Music for 18 Musicians," (1976) showed a remarkable ability to breathe life into rigid structures, resulting in, arguably, the richest, lushest, most approachable recording of the Minimalist era.

Reich is noted for cutting against the grain of classical traditionalism. The percussive drive of his music reflects his beginnings as a bebop drummer, as well his time spent studying West African percussion and Indonesian gamelan. "Music for 18 Musicians" was released in '76 by ECM, the esteemed jazz label, earning him cultural capital far beyond the confines of the so-called "new-music ghetto." And, in 2008, Reich premiered "2x5," his first piece written for rock-band instrumentation, electric guitars and all. Though Reich might be classified as a classi-

cal composer, he remains a musical omnivore.

Similarly, guitarist and composer Jonny Greenwood has built a reputation over the past decade as Radiohead's experimenter-in-chief, by employing exotic instruments (Ondes Martenot, anyone?) and imaginative guitar techniques, as well as delving into the classical world with compositions of his own. After testing the waters with "Popcorn Superhet Receiver" in 2006, and penning the acclaimed score to Paul Thomas Anderson's *There Will Be Blood*, (2007) Greenwood flew to Krakow, Poland in 2011 to take part in Sacrum Profanum: a festival dedicated to Reich's music, where the two musicians would first meet.

Before Greenwood caught his ear with a solo rendition of 1987's "Electric Counterpoint," (a piece written for 14 guitarists), Reich had been unaware of Radiohead. "It was a great performance and we began talking," Reich told the Independent (UK) recently, in anticipation of "Radio Rewrite"'s world premiere in London.

"I found his background as a violinist and his present active role as a composer extremely interesting when added to his major role in such an important and innovative rock group," Reich continues in the Independent article. "When I returned home I made it a point to go online and listen to Radiohead, and the songs 'Everything in its Right Place' and 'Jigsaw Falling into Place' stuck in my mind."

In an interview with the Herald Scotland, Reich described his affinity for the two pieces, explaining, "'Everything' is a very rich song. It's very simple and very complex at the same time. What does it mean? Maybe it's about a relationship, maybe I should ask (Radiohead bandleader) Thom Yorke, but he wouldn't tell me, I wouldn't get anywhere with that... For 'Jigsaw,' it's the harmonic jumps of the piece, it's a beautiful tune."

Two years later, Reich has re-interpreted both songs as the foundation for "Radio Rewrite." The five-movement piece takes significant creative liberties, barely resembling the source material at times, Reich explains.

"It was not my intention to make anything like 'variations' on these songs, but rather to draw on their harmonies and sometimes melodic fragments and work them into my own piece. This is what I have done. As to whether you actually hear the original songs, the truth is — sometimes you hear them and sometimes you don't."

Instrumentation for "Radio Rewrite" consists of flute, clarinet, two vibes, two pianos, electric bass, and a string quartet. Other works included in the all-Reich program are "Clapping Music," (featuring Mr. Reich, himself) "Piano Counterpoint," (1985) "City Life," (1995), "Four Genesis Settings from The Cave," (1993) and "New York Counterpoint." (1985)

Debuting the piece is NYC's Alarm Will Sound, one of the most aggressively modern classical ensembles currently working. Having performed works by Aphex Twin, and collaborated with Dirty Projectors, the 20-piece seems aptly chosen to tackle "Radio Rewrite"'s inherent genre-ambiguity.

Considering Reich's enormous influence, the opportunity to witness him approach a younger generation's music for the first time is a significant one. Implied within "Radio Rewrite" is a collision between two musical worlds, and the exploration of new, unpredictable terrain. Live music rarely seems so promising. **SFBG**

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ANGELS IN BUDAPEST

..... Hungary's premier stage offers a striking revival of groundbreaking play

BY ROBERT AVILA
arts@sfbg.com

THEATER On two old VHS tapes in the collection of San Francisco's Museum of Performance and Design you can watch the Eureka Theater's 1991 world premiere of Tony Kushner's *Angels in America*, a response to the Reagan-era reaction of the AIDS epidemic. It's a low-fi document, with poor sound quality, but it's completely riveting. Something more than the play's words and images, as striking as they are, cling to that worn magnetic tape: there's the electric excitement of a work of art cracking open its historical moment.

A similar frisson passed through the main auditorium of the National Theatre of Budapest last week, where I joined a group of international guests and a local audience for Romanian-born American director Andrei Serban's production of *Angels in America*, starring as Prior Walter the National's celebrated yet politically embattled artistic director, Robert Alföldi, an award-winning international director in his own right and one of the country's most famous actors.

The production was the capstone of an impressive weeklong festival featuring some of the best work in contemporary Hungarian independent and state-sponsored repertory theater. Presented by the Hungarian Critics Association, in international partnership with Philip Arnoult's Center for International Theatre Development and the Trust for Mutual Understanding, the Hungarian Showcase (March 2–9) encompassed a revelatory range of styles and talents. It also highlighted a theater actively responding to a rising tide of reactionary politics — reminiscent (especially in its overt anti-Semitism, homophobia, and anti-Roma racism) of the ultra-nationalism of the 1930s — even as the arts in general and theater in particular reel under the economic strain of the conservative government's neoliberal agenda and attempted curbs on free expression.

The National's production of *Angels* is just one instance of theater's critical role in public dialogue in Hungary today, but in many ways it was the most poignant instance encountered. That's in large part owed to Alföldi's powerhouse performance in the lead — a muscular, charismatic performance, extremely witty and wrenching by turns — and simultaneously to his history as artistic director over the last five years. Since Alföldi's government appointment in 2008, something extraordinary has been underway at the country's premier stage. Previously, Budapest's National Theatre had been better known for its kitschy postmodern edifice (opened in 2002 and made to resemble a rather gaudy ship aimed vaguely at the nearby Danube) than for the unexceptional productions on display inside. Under Alföldi's brilliant and maverick leadership, the theater

has come to be widely regarded as one of the best — if not the best — in the country, and attendance has grown dramatically, including among younger audiences.

Alföldi's attempts to make the theater a place of inclusion and dialogue, meanwhile, as well as his lively and provocative interpretations of classic Hungarian nationalist texts like *The Tragedy of Man* and *John the Valliant*, have earned the disfavor of rightwing politicians — including members of the ultra nationalist Jobbik party, who were not above demonstrating noisily outside the theater to demand his ouster, and slandering Alföldi on the floor of the Parliament. Alföldi, popular and unprecedentedly successful in the post, has managed to stay on for his five-year term, but the government denied his application for a second term in favor of a well-known director with conservative political opinions.

In Serban's considerably pared down version, *Millennium Approaches* and *Perestroika* together come in at just under four hours, separated by a short intermission. There are naturally some sacrifices entailed. The subplot involving Roy Cohn (played by the National's brilliant János Kulka), for example, takes a big hit in terms of stage time. But whatever the faults of the production, the exuberant, ironical tone feels aptly knowing, as does the rotating stage set up like a cross between a dance floor and a merry-go-round.

In just one example of the production's winking conversation with the audience, an announcement over the PA system at the outset of Part II reminds patrons in this former Soviet bloc country that the play is set in a far off land bearing little resemblance to anything close by — only to be followed by the familiar twang of an electric guitar as the Beatles' "Back in the USSR" creates a musical bridge to a speech by the Oldest Living Bolshevik. Like Prior's heavenly counselors, the Bolshevik urges a halt to history. The significance of the theme is unlikely to be lost on an audience facing the atavistic return to authoritarian models of the past.

While this isn't the first time a Hungarian theater has essayed Kushner's play, enough has changed politically in Hungary in the last few years to make this production, in which Alföldi assumes the role of the play's cross-dressing openly gay hero, an act of brazen defiance as well as solidarity with all "outsiders" in the narrow rightwing compass of nationhood.

"The world only spins forward. We will be citizens. The time has come," says Alföldi as Prior. "The great work begins." In its own call for "more life," the National's production captures something of the original life of the play all over again — defining the nation and its theater as a place of empathy and inclusion, of harmony in difference.

Meanwhile, tickets for *Angels in America*, widely seen as Alföldi's farewell bow, are completely sold out. **SFBG**



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FAMILY PLOT

Park Chan-wook
unleashes his artfully
creepy *Stoker*

BY CHERYL EDDY
cheryl@sfbg.com

FILM None of the characters in Park Chan-wook's English-language debut, *Stoker*, devour a full plate of still-squirming octopus. (For *that*, see Park's international breakthrough, 2003's *Oldboy*; chances are the meal won't be duplicated in the Spike Lee remake due later this year.)

But that's not to say *Stoker* — with its Hitchcockian script by Wentworth Miller — isn't full of unsettling, cringe-inducing moments, as the titular family (Nicole Kidman as Evelyn, the dotty mom; Mia Wasikowska as India, the moody high-schooler) faces the sudden death of husband-father Richard (Dermot Mulroney, glimpsed in flashbacks) and the equally sudden arrival of sleek, sinister Uncle Charles (Matthew Goode). With a translator's help, I recently spoke to Park about his latest thriller.

San Francisco Bay Guardian
Especialty with Stoker, it's clear that Hitchcock has influenced you as a director. Do you have a favorite of his films?
Park Chan-wook *Vertigo* (1958) was a big film in my life. Before *Vertigo*, I wanted to be a filmmaker, but I had only thought about it. After seeing it, I decided that I *must* become a filmmaker. It's my favorite Hitchcock film. But ever since that first time I saw it, I'm scared of seeing it again, out of fear that it might be less than I remember it.

SFBG *Stoker also reminded me of The Bad Seed (1956) — particularly*

when a voice-over suggests "we are not responsible for what we come to be." What are your thoughts on that? Is evil hereditary?

PCW I saw *Bad Seed* when I was little, with my parents on TV. But it was such a long time ago that I can't really recall any of the details from it. So I wasn't consciously bringing anything from it here. Maybe subconsciously I was influenced by it, though — if I see it again, I might realize that.

As far as evil being hereditary, I want to leave *Stoker* open to different interpretations. That's part of the joy I want to give to the audience. That's why I don't really want to define it in any way. But if I was to give you one possible interpretation of what [that voice-over means], perhaps I intended the opposite, which is to say, does India not feel any responsibility about her actions? No, actually — maybe she feels *acutely* responsible. She knows it very well, but she doesn't want to admit it. But there are many other interpretations of this.

SFBG *A lot of your films, including Stoker, are about families with unusual dynamics. What attracts you to these kinds of stories?*

PCW Family relationships are something that every audience member can identify with, and can understand. But a happy family is a boring story to tell!

SFBG *Due to the costumes and the production design, I was convinced at first that Stoker was taking place in the 1950s or 60s — but then it's revealed*

that India was born in the 1990s, and this is in fact a very contemporary story. Was this a deliberate choice to make the story feel even more other-worldly than it already does? It kind of felt like the whole thing was taking place in a parallel reality.

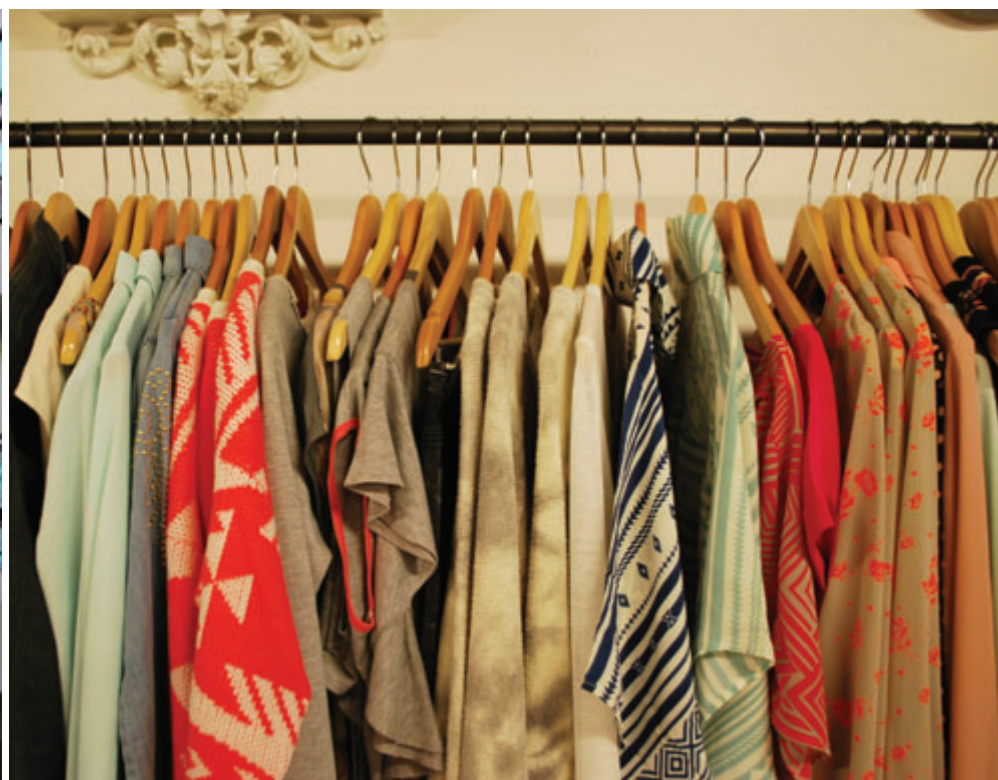
PCW The moment you see a cell phone, you realize this is a contemporary story — but even then, if you go back and look at the film from the beginning again, you may actually realize that the clothes they wear, and the way the house is decorated, are actually not completely anachronistic. They are still modern-day.

However, I do admit that it's one of the first things I talked about with the producer after I read the script: the timelessness of this film. And the same goes for the location as well. It was deliberate in how I didn't tie the story down to any particular location in America; you can't really tell where the story takes place. That was intentional, and the reason I was trying to achieve this was that I was trying to create a more archetypal story.

SFBG *I have to ask: Harmony Korine has a cameo as India's art teacher. How did that come about?*

PCW Well, we shot in Nashville, and Harmony is based there. He's also good friends with Mia [Wasikowska]. So we met, and became friends. And the high school where we shot the art-class sequence was actually the high school where Harmony was once a student. **SFBG**

STOKER opens Fri/15 in Bay Area theaters.



MALL THE RIGHT MOVES

BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN The fact that that our conversation is taking place to beat of Carly Rae Jepsen's 2012 seminal classic "Call Me Maybe" leads me to believe that T-We Tea owner Christopher Coccagna is being real when he says he'll be holding 12:30pm dance parties for the FiDi lunch set in the darling tea shop he just opened in the neighborhood.

It also leads me to believe that Crocker Galleria may be downtown's most fun mall — or at least, that it's on the way.

"I was totally down on having a retail store," Coccagna tells me as we sip cups of his "Chai Me" blend in his small shop's kiki parlor. For years he sold at events like the Renegade Craft Fair, constringing regulars who often ran out of his cheekily-titled single origin teas ("Bicurious George," "Sexpot," and "Hipsters in Wonderland") before the next sales opportunity. But the five-year lease contracts often associated with renting commercial space scared the young business owner away. In contrast, Crocker Galleria

is offering him a much more flexible agreement and he's been presiding over his space, lovingly decorated in fuchsias and Moroccan poufs since February. "I'm going for Euro pop, eclectic, and adorable," Coccagna says.

That craft-fair-over-corporate-chic aesthetic may speak to Cushman and Wakefield retail manager Sabrina Goris' plans for Crocker. In the past few years, Versaces and Dolce and Gabbanas have been vacating the center. At the moment, Ralph Lauren's shuttered doors make a great visual metaphor for this sea change, although not as good as the expensive tiling floor work that Versace left behind for new tenant VIP Luggage. The turnover has made way for a mix of tenants who count 85 percent local owners among them.

Goris partners with local business nonprofits like La Cocina and Renaissance

Entrepreneurship Center to attract new entrepreneurs to their first brick-and-mortar location. La Luna Cupcakes, a La Cocina grad, is set to open



in Crocker this spring and Tomboy Tailors, the city's best genderqueer place for a butch dandy to get a perfectly tailored three-piece, went through the

Renaissance program and also opened at Crocker this year.

The challenge with the space is figuring how to make the robust lunch crowd that comes for the mall's top floor food court stay to shop. Every Thursday from 11am to 3pm a year-round farmer's market sets up on the first floor, opening on Tuesdays during the summer as well. The mall even hosts a concert series to get shoppers in the glass doors.

Like the rest of the universe, Crocker is experimenting with pop-ups, too. On the first floor, a quartet of small local clothing and accessory companies opened a single storefront in February. Surf brand After Eleven and its irreverent pizza cross t-shirts, Topshelf Boutique, kids shirts and zoo-themed tees from Animal Instinct, and Embergrass Jewelry bring a fresher fashion tone to the mall. Their pop-up run's was recently extended — it'll now be open

until the end of March.

Christina Ruiz, who opened Topshelf Boutique originally in a van that traveled about, bringing gauzy, bright dresses, stud-d button-downs, cat-eye sunglasses, and the occasional vintage piece to shoppers, has had a lot of luck in the pop-up space. She admits that originally, she wasn't sure if the Topshelf's club casual style would sell to the big-money downtown types.

"I was surprised that I sold so well," she says. "I worked as a bartender for a long time when I didn't have to dress up for anything." She's grown to appreciate the day job schedule, though. "I really like it here because [customers come through] Monday to Friday, 10am to 6pm. That's so not traditional for retail."

Office workers who wear studs, tea shop kikkis, a mall that could be kind of cool — sounds like a different kind of commercial community is being built. Says Coccagna of this mall magic: "you can feel the shift here." **SFBG**

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ARTS + CULTURE: SEX

FRANKIE SAYS FEMINIST PORNOGRAPHY

BY CAITLIN DONOHUE
 caitlin@sfbg.com

SEX It is hard to imagine an industry as rich, yet as under-examined as that of pornography. We spend billions of dollars on porn in this country, and billions of hours trying to hide that fact, erasing search histories and wedging DVDs under the bed when our parents are coming over.

So perhaps it makes sense that *The Feminist Porn Book*, the first of its kind to include writings from porn-studying academics and porn performers, is designed so as to resemble nothing so much as a traffic sign. "What are you reading?" I doofily joked to myself on BART while positioning the Day-Glo paperback with its "FRANKIE SAYS RELAX" massive font in a way I hoped would avoid undue scorn-face from my fellow passengers.

It's their loss, really. The book is a big deal, a first-time conglomeration of viewpoints from across the pro-sex feminist landscape. Its introduction alone was the most comprehensive history of feminist pornography I've ever seen (how appropriate that we're in the middle of Women's History Month 2013.) The next time anyone has a question about whether porn can really be anti-sexist, I will direct them to *The Feminist Porn Book's* neon glow.

Within its pages, professionals from a variety of nooks and crannies tackle some issues that even we, as feminists who believe porn can reflect and augment healthy sexuality, have trouble resolving. Penn State's Ariana Cruz tackles the image of black women in porn (and the no-less-interesting reality of being a black female academic who studies black women in porn.) Am I the only one who gets giddy about heavily-footnoted academic essays on the race issues stirred up by Asian porn star Keni Styles' participation in locker room orgy scenes?

Performers' voices are well represented here, mainly in first-person

testimonials that explain their career paths, complicated stories that don't dodge critique of the adult industry. Transman pioneer Buck Angel talks vagina, seasoned pro Nina Hartley about being a role model. The

Bay Area's April Flores explains how she busts up the BBW stereotype. Kink.com model Dylan Ryan and director Lorelei Lee explore society's conception of their professional lives.

In a brief phone chat, one of the book's editors and longtime feminist pornographer herself Tristan

Taormino explained to me that the book came about after a panel discussion in which she participated that featured both academics and porn stars. That fusion, the participants felt, gave birth to a conversation that had to be continued. A few panelists from that chat can now be found within the anthology's pages, and Taormino is now organizing a day-long conference to take place on April 6 amid the hangovers from the eight-year-old Feminist Porn Awards in Toronto.

"There are feminists in mainstream porn. I'm not the only one, I swear!" Taormino says this in a jocular manner, but given those billions of dollars, her implication that porn is starting to allow more room for feminist imagery and voices is a rather big deal. For now, I resolve to worry less about what other people on BART think of my reading list. **SFBG**

THIS WEEK'S SEX EVENTS

Three years of Oh! Powerhouse, 1347 Folsom, SF. www.powerhouse-sf.com. Wed/13, 10pm-2am, \$3. Darling DJ Robin Simmons will give you something to listen to beyond the slaps and moans at the third anniversary of this gentlemanly meet-up for dirty dappers.

BDSM panel for anarchists California Institute of Integral Studies, Room 304, 1453 Mission, SF. bayareaanarchistbookfair.wordpress.com. Sat/16, 6:30-8:30pm, free. Internet flame wars ensued when Native scholar Roxanne Dunbar Ortiz canceled her talk at the Bay Area Anarchist Book Fair upon realizing it would be held in the event rental space of Kink.com's Armory this year. Today's discussion looks to re-unite members of the radical community who disagreed over the issue. Pre-open floor, a history of pornography and feminism will be presented, as well as ways to support sex workers, women, and people who think differently than you do.

AY, MUCHACHA



BY MARKE B.
marke@sfbg.com

SUPER EGO Can't talk long, chicas grandes, I'm winging off to Oaxaca to dance with some gorgeous muxes, hike up lost pyramids, dive into cauldrons of darkest mole, and wooze along to the ethereal, chromatic-marimba sounds of *son istmeño*, one of my favorite musics in the world. (If I don't come back, give my turquoise witchy retro-'70s thrift store jewelry to Juanita More, to distribute to wee drag newbies in need as she sees fit. And somebody play an accordion by the light of the equinox moon, because.)

Did you know that Oaxaca has one of the largest concentrations of pipe organs in the world? I did not. It's a meta-calliope! In any case, I'll need you to represent hard at the following parties, since I Mexican't. See y'all in Abril.

DEEP EAST

The deep house domination of the East Bay continues with this new weekly, put on by some of pretty damned good DJs: Mo Corleone, Indy Niles, Alixr, and Nackt. Mo tells me they're meaning to attract "house enthusiasts looking for something fresh (and maybe a little bit raw)." I'm so down.

Thursdays, 9:30pm, free. Lounge 3411, 3411 MacArthur, Oakl.
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THREE-NIGHT ELECTRONIC EXTRAVAGANZA

Maybe there could be a better name for this thingie, but if you're bonkers for that poppy yet sensual tech house sound that's dominated the past four years and

helped form an accessible corrective to corporate EDM — well, your head's about to explode. Kindly remove your fedora! **Rebel Rave Thu/14** (not really a rave) with Art Department and Damian Lazarus, Detroit's **Seth Troxler Fri/15** with Cosmic Kids, and Israeli cutie **Guy Gerber Sat/16** with Cassian. 'Nuff said. Thu/14-Sat/16, various prices, 9pm-late. Public Works, 161 Erie, SF. www.publicsf.com

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Fri/15, 8pm, \$15. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com

BACK TO LIFE :: BACK TO REALITY

Vogue for life! The original dance form (not so much the Madonnified version) is back in full swing — here's the second vogue ball this month. This time around there won't be much shade, as our local representatives of the mighty House of Aviance (plus NYC's fearsome Icon Mother Juan Aviance) present this showcase ball. Open to all newbies and welcoming of everyone, it should be a real hoot. Check out the link for the competition categories and bring it like a legend. With DJs Gehno Sanchez, Sergio, and Steve Fabus — and appearances by Vigore and Tone, Manuel Torres Extravaganza, many more.

Fri/15, 8pm, \$10. Abada, 3221 22nd St., SF. www.theAdance.com/ball

GREG WILSON

One of the absolute greats of DJing returns from the UK to bring his pitch-perfect electro funk and old-school soul, seasoned for three+ decades, to the lovely Monarch's tables. Maybe this time the club's lighting system won't project an error screen onto him for half his incredible set? That was neat for a minute, then weird.

Fri/15, 9pm-3am, \$10-\$20. Monarch, 101 Sixth St., SF. www.monarchsf.com

"HOOCH, HARLOTS, AND HISTORY: VICE IN SAN FRANCISCO"

I can tell by the title that this gathering was simply made for you. Super-cool old-timey event with complimentary native drinks pisco punch and 21st Amendment beer, plus "tales of dubious moonshine, dirty roadhouses, and nefarious characters" told by scene players like Broke-Ass Stuart and Woody LaBounty. Live music, rare film footage, and a gaggle of real characters for sure.

Thu/14, 6:30-9:30pm, \$10. Old Mint, 88 Fifth St., SF. flipsidesvice.eventbrite.com

THE QUEEN IS DEAD: THE SMITHS VS. SUEDE

The name says it all for this installment of the stylish yet dour monthly Morrisseypalooza. And with both Suede and Johnny Marr pimping new albums, it'll be a twee bloodbath. They will play "Suedehead"? They must play "Suedehead."

Sat/16, 9pm, \$5-\$8. Milk, 840 Haight, SF. thesmithsvssuede.eventbrite.com SFBG

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WED MAR 13 8:30PM, \$7 **VIRGIL SHAW**
Red Valley Trappers
Pilots (Dayton)

THU MAR 14 8:30PM \$6 **BROOKHAVEN**
Winchester Revival
(ex-Lower 48)

FRI MAR 15 9:30PM \$8 **TARTUFI**
Gaytheist, Tigon

SAT MAR 16 9:30PM \$8 **BRILLIANT COLORS**
The Mantles, Scrapers

SUN MAR 17 6PM \$7 **KITTY CHOW & THE FISHERMAN**
Gigi & Pop (NYC),
Pachuco Cadaver &
Kitten on the Keys

TUE MAR 19 8:30PM \$7 **TIBERIUS**
Wiener Kids, PG13

WED MAR 20 8:30PM, \$6 **YI**
G. Green, Pink Films

THU MAR 21 8:30PM \$6 **SWELLS**
The Torn ACL's, Sunrunners

FRI MAR 22 9:30PM \$6 **LIFE STINKS**
Sex Church (Vancouver), Shark

SAT MAR 23 9:30PM \$8 **WILL SPROTT** (Mumlers)
La Luz (Shana from The
Curious Mystery), Anna
Hillburg (from Dreamdate)

SUN MAR 24 6PM \$6 **REPTIEL**
Cassowary, The Heroic Trio

UPCOMING: Porchlight, Gravy's Drop, Acid Baby Jesus (Greece), Hellshovel (ex-Demon's Claws), Head-Boggle, Forest Friends, Blasted Canyons, Useless Eaters (Nashville), Hightower, Walken, Future Space and Time, Couches, Pony Village, Date Palms (Thrill Jockey), Cock ESP

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Garry Winogrand is organized by SFMOMA and the National Gallery of Art, Washington. The international tour of this exhibition is sponsored by the Terra Foundation for American Art.

Leadership support is provided by Randi and Bob Fisher. Major support is provided by the Henry Luce Foundation, the National Endowment for the Arts, and The Bernard Osher Foundation.

Garry Winogrand, Los Angeles, 1980-83; Garry Winogrand Archive, Center for Creative Photography, University of Arizona; © The Estate of Garry Winogrand, courtesy Fraenkel Gallery, San Francisco

ARTS + CULTURE: SPORTS

9 INNINGS, 20 YEARS

BY L.E. LEONE

le.chicken.farmer@gmail.com

IN THE GAME A giant hawk swooped down from the tall trees along the right field line. Against the blazing white San Francisco sky, it seemed all wing span and tiny-headed. And jaggedly, viciously beautiful.

The pickoff play was on.

Greg Snyder, caught completely off guard, dove back to third. Lucky for him, third-baseman Johnny Bartlett was also caught off guard, and the throw glanced off his glove and rolled to the chain link fence in front of the third base dugout, West Sunset Playground.

So I guess that means the pickoff play wasn't on. Except in the pitcher's mind. And maybe the hawk's.

Eskimoed inside my furry-fringed corduroy coat in the stands, I watched with the hawk as Bartlett retrieved the ball. Snyder, with no thought of advancing, knelt on third base and looked at his fingers. The first joint of his right pinky was bent away from his hand at an unnatural angle. He'd jammed it on the bag. First Bartlett, then Sean Paul Presley, the pitcher, came over and had a look, and both turned away, wincing, while Snyder calmly torqued it back into place.

Then, yeah, the game went on.

When we talked later, in the stands, top of the seventh, Snyder had the pinky taped to the ring finger of his throwing hand with a thin strip of dirty white tape.

"Can I get you some ice?" I said.

He said, "Nah."

"I have ibuprofen," I said, reaching into my purse.

"No thanks," he said. "I have some in my car."

But I never saw him get it. Although he had pitched the first few innings for the visiting team, by the time of the finger thing, he was catching. And continued to catch — six more innings, to the end of a wacky, back-and-forth, 11-inning game.

In the bottom of the tenth, he threw out a runner trying to steal second.

Greg Snyder is 47 years old.

Carter Rockwell, 24, picked up the win in relief, and also hit a home run off his older brother, Will.

Doc Magrane, 69, did not play. But not because of age. He and chemo have recently whipped a little bone cancer into complete remission. He still suits up for pick-up games, puts on some of the extra catchers' gear, and umps.

Tony Rojas brought a sweater for his dog, Dee Dee. He showed me

before the game: black with white skull and crossbones.

"Nice. Does she like it?" I said.

"No," he said. "She hates it."

The sweater went on and came back off of Dee Dee, and then she started to shake and shiver and Rojas became worried, which affected his play. He threw high to first, swung at bad pitches ... *had she gotten into something?* he wondered.

"We could use a field ump, too, you know," Doc Magrane called out to me, between innings.

I didn't know yet that I was a sports writer.

"No thanks!" I hollered back anyway.

It's been twenty years now since the Mission Baseball Club, as it has come to be called, started. Maybe 21.

In 1992 (or 3), four or five Mission District musicians and poets, myself included, gathered at Jackson Field at the foot of Potrero Hill one day a week to play catch, field grounders, and take batting practice.

Six or seven, eight ... Once there were nine, we could split into threes and play tiny three-way games, with right field foul and "imaginary runners."

At twelve we opened right field, and any more than that meant we could have a catcher, so we bought some catchers' gear.

For a few years there in the mid-90s, the Mission fielded a team in the city's Roberto Clemente League. We were a ragtag crew, and the only team in the league with women on it. No one asked. We just did it.

Twenty years later: this. Eye black and uniforms. Field reservations. An umpire. As it turns out, a reporter ... Two teams of eleven, arbitrarily decided, share one dugout each week. And the range of play varies. Widely. Some have played college ball. One played in the minors.

Jen Ralston (a.k.a. Hedgehog, a.k.a. *my* Hedgehog), who at 42 is playing the first baseball of her life, lined a two-strike curve into shallow center: her first hit ever. I asked for the ball.

Eventually she came around to score, and commented later, over fish, that the bases had been softer than she'd expected.

"Are they always like that?" she said.

I said that they were. **SFBG**

Start tugging on 18 friends' sleeves and click on: sfrecpark.org/permits-and-reservations/athletic-fields/occasional-reservations or call S.F. Rec & Park, (415) 831-5500



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MUSIC LISTINGS

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Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 13

ROCK/BLUES/HIP-HOP

Adicts Slim's. 9pm, \$23-\$25.
American Death Machine, Wild Eyes SF, Hot Nun Bottom of the Hill. 9pm, \$8.
Richard Buckner Cafe Du Nord. 8:30pm, \$15.
Deceased, Gravehill, Insanity, Mortuous Elbo Room. 9pm, \$13.
John Lawton Trio Johnny Foley's. 9pm, free.

Brian Jordan's Boogaloo Band Boom Boom Room. 8pm, \$5.
James Nash and the Nomads Brick and Mortar Music Hall. 9pm, \$7-\$10.
Red Valley Trappers Hemlock Tavern. 8:30pm, \$6.
"San Francisco Rock Project performs Yes and Led Zeppelin" Great American Music Hall. 7:30pm, \$15.
Todd vs Ben Johnny Foley's Dueling Pianos. 9pm, free.
Vows, Standard Poodle, Goldenhearts Rickshaw Stop. 8pm, \$10.

JAZZ/NEW MUSIC

Big Bones Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.
Edwin McCain Acoustic Trio Yoshi's SF. 8pm, \$22.

Panique Rite Spot Cafe. 9pm.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.
Craig Ventresco and Meredith Axelrod Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7-9pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Cash IV Gold Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Martini Lounge John Collins, 138 Minna, SF; www.johncollins.com. 7pm. With DJ Mark Divita.

THURSDAY 14

ROCK/BLUES/HIP-HOP

Anthem Johnny Foley's. 9pm, free.
Ben vs Todd Johnny Foley's Dueling Pianos. 9pm, free.
Breakdown Valentine, Geographer (DJ set), popscene DJs Rickshaw Stop. 10pm, \$8.
Brookhaven, Winchester Revival Hemlock Tavern. 8:30pm, \$6.
Coast Jumper, Cannons and Clouds, Owl Paws Bottom of the Hill. 9pm, \$12.
Entrance Band, Holy Shit, Tortured Genies Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$12-\$15.
Fantom Mojah, Jah Warri, Zareb, Prestige Slim's. 9pm, \$25-\$27.
Fracas, Rebel Spell, Bite Knockout. 10pm, \$7.
Lawlands, Disposition, Magic Fight Brick and Mortar Music Hall. 9pm, \$5-\$8.

Odd Numbers, RS2 Solid Sound Thee Parkside. 9pm, \$5.
Skerik's Bandalabra Boom Boom Room. 8pm, \$10.
Tubes feat. **Fee Waybill** Yoshi's SF. 8pm, \$34.

JAZZ/NEW MUSIC

Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Mariza SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$25-\$65.
Miss Tess and the Talkbacks Starry Plough. 9pm.
Chris Siebert Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Tin Cup Serenade Rite Spot Cafe. 9pm.

FOLK/WORLD/COUNTRY

Fishtank Ensemble, MWE Cafe Du Nord. 8:30pm, \$12.
Dan Frechette and Laurel Thomsen Sacred Grounds Cafe, 2095 Hayes, SF; (415) 387-3859. 7:30pm.

Elbo Room

WED 3/13 9PM \$10/\$13	LUCIFER'S HAMMER PRESENTS DECEASED (HELLS HEADBANGERS), GRAVEHILL, INSANITY, MORTUOUS
THU 3/14 9:30PM \$8	AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJS/HOSTS PLEASUREMAKER & SENOR OZ AND RESIDENT PERCUSSIONISTS
FRI 3/15 10PM \$10	EARSHOT ENTERTAINMENT PRESENTS "THE SOCIAL" DUB FX THE MANGO KINGZ, RAS ATTITUDE AND THE ESCORT SERVICE BAND AND JAH YZER (JAH WARRIOR SHELTER HIFI)
SAT 3/16 10PM \$10	SPINNING 60S SOUL 45S SATURDAY NIGHT SOUL PARTY WITH DJS LUCKY, PAUL PAUL, PHENGREN OSWALD (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)
SUN 3/17 9 PM FREE BEFORE 9:30PM \$6 AFTER	DUB MISSION PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH DJ SEP, J BOOGIE (DUBTRONIC SCIENCE/OM) AND A SPECIAL SET BY DJ JIMMY LOVE (NON STOP BHANGRA)
MON 3/18 9PM \$5	FUK SHT STK & ELBO ROOM PRESENT DIESEL DUDES VANKMEN, RYURY, LA TRON, ELECTROASS
TUE 3/19 9PM \$7	BRAZILIAN WAX FAT TUESDAYS PRESENTS PAGODE GRUPO DA SETE (BRAZIL) & RESIDENT DJS CARIOCA & LUCIO K
WED 3/20 9PM \$5	ELBO ROOM PRESENTS THE MINDLESS THINGS, JOHN MOREMEN'S FLOATATION DEVICE, THE TOMORROW MEN PLUS DJ SID PRESLEY
UPCOMING THU 3/21 AFROLICIOUS FRI 3/22 120 MINUTES: BLUE SKY BLACK DEATH SAT 3/23 EQUIPTO BDAY/RETIREMENT PARTY SUN 3/24 DUB MISSION: DJ SEP DEEJAY THEORY	
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Make-Out Room

WED MARCH 13, 6PM, NO COVER! CREPUSCULE 9:30PM, NO COVER! MODS V. ROCKERS THU MARCH 14, 7PM, NO COVER! BORN 2 LATE! W/ DJ COOL JERK 10PM NO COVER! FESTIVAL '68 FRI MARCH 15, 7:30PM, \$8 RUE 66 • TOMORROWMEN 10PM, \$5 LOOSE JOINTS! DJS TOM THUMP/DAMON BELL/CENTPEDE BREAKS/HIP HOP/LATIN/AFROBEAT/MORE! SAT MARCH 16, 7:00PM \$8 THE BOGUES (POGUES TRIBUTE) 7:30PM, \$8 CONSPIRACY OF BEARDS 10PM, \$5 EL SUPERRITMO! EL KOOL KYLE Y DJ ROGER MAS CUMBIA, DANCEHALL, SALSA, HIP HOP SUN MARCH 17, 7:30PM, \$8/\$10 SEAWEED SWAY SHOWCASE! SEAN LEE • BUXTER HOOT'N JESS, EM, & ANDREW OF FOX & WOMAN MON MARCH 18, 7:30PM, FREE! SAD BASTARD'S CLUB MICHAEL MULLEN • CARLOS FORSTER EMILY JANE WHITE MATTHEW EDWARDS • TOM HEYMAN 10PM, FREE! CHICK'N COOP JUKE VINTAGE COUNTRY W/ DJ TEETS TUE MARCH 19, 7PM, \$5 WRITE CLUB! WE PUNCH YOU W/ OUR WORD FISTS! 9:30PM, FREE! LOST & FOUND DEEP & SWEET 60S SOUL 3225 22nd ST. @ MISSION SF CA 94110 415-647-2888 • www.makeoutroom.com

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MUSIC LISTINGS

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8. With DJ-hosts Pleasuremaker and Senor Oz.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Darling Nikki Slate Bar, 2925 16th St, SF; www.slate-sf.com. 9pm, free. Queer dance party.
Figure, Ill Gates, CandyLand, Sound Remedy DNA Lounge. 9pm, \$25.
First Base Rebel, 1760 Market, SF; Facebook: Rebel. 10pm, \$3. Old school breaks, disco house, and electro breaks with DJ Loryn, Becky Knox, and guests.
Lions, Tigers, and Queers Underground SF. 10pm-2am, \$3. Indie, Electro, and House dance party with resident DJ Becky Knox and special guests.
Nightlife at Cal Academy: LoveTech California Academy of Sciences, 55 Music Concourse, SF; calacademy.org/events/nightlife. 6-10pm, \$12.
Mods vs Rockers Amnesia. 9pm. DJs and soul bands.
Ritual Temple. 10pm-3am, \$5. Two rooms of dub-

step, glitch, and trap music.
Slap N Tite Park 77 Bar, 77 Cambom, SF; Facebook: SlapNTite. 9pm, free. With Joe Voltron, Sabotage Beats, Jason Awesome.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 15

ROCK/BLUES/HIP-HOP

A Wilhelm Scream, Heartsounds, Stickup Kid, I Don't Wanna Hear It Thee Parkside. 9pm, \$10.
Back Pages Johnny Foley's. 9pm, free.
Black Prairie, Ashleigh Flynn Bottom of the Hill. 10pm, \$15.
Brad Brooks, Jay Trainer, Felsen, Robin Applewood Brick and Mortar Music Hall. 9pm, \$7-\$10.
Chop Tops, Slim Jenkins, Tony T. and the

Pendletons, Bastard Makers Slim's. 8:30pm, \$16.
Conspirator, NVO Independent. 9pm, \$22.
Dub FX, Mago Kingz, Ras Attitude, Jah Yzer Elbo Room. 10pm, \$10.
Hogs of Change, Kill Bossa, Trevor Garrod Amnesia. 9pm, \$7-\$10.
House of Floyd: The Music of Pink Floyd Yoshi's SF. 8 and 10pm, \$24.
Inferno of Joy, Harry Merry, High Anxiety, Vum Cafe Du Nord. 8:30pm, \$12.
Lee Vilenski Trio Rite Spot Cafe. 9pm.
Rue 66, TomorrowMen Make-Out Room. 8pm, \$8.
Tartufi, Gaytheist, Tigon Hemlock Tavern. 9:30pm, \$8.
Todd, Nathan Temby, Ben Johnny Foley's Dueling Pianos. 9pm, free.
Twilight Sad, Vir, Sporting Life Rickshaw Stop. 9pm, \$15.
Martha Wainwright Swedish American Hall. 7:30pm, \$20.
Vinyl Boom Boom Room. 8pm, \$12.
Wax DNA Lounge. 7:30pm, \$12.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Hammond Organ Soul Jazz, Blues Party Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Mariza SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$30-\$70.
SF Offside Festival: Spark Series Cafe Royale, 800 Post, SF; sfoffside.com/spark-series-2013. 9pm, free.

FOLK/WORLD/COUNTRY

Afrolicious, Midtown Social Band, DJ Jeremy Sole Great American Music Hall. 9pm, \$15.
Dan Frechette and Laurel Thomsen Dolores Park Cafe, 501 Dolores, SF; www.doloresparkcafe.com. 7:30pm, \$10.

Greensky Bluegrass, Ryan Montbleau Band Fillmore. 9pm, \$25.
San Francisco Lesbian/Gay Freedom Band: Lord of the Rings Symphony Ebenezer HerChurch, 678 Portola, SF; www.sflgfb.org. 8pm. Conducted by Dr. Martin H. Seggelke.
Shoestring Trio Red Poppy Art House. 8pm, \$12-\$15.
Steep Ravine Plough and Stars. 9:30pm, \$6-\$10.
Chuchito Valdes and Eddy Navia's Pena Pachamama Band Pena Pachamama, 1630 Powell, SF; www.pachamamacenter.org. 8:30pm, \$19.

DANCE CLUBS

Get Freaky ft. PANTyRAiD 1015 Folsom, SF; www.1015.com. 10pm, \$20-\$25.
Heartbeat John Collins, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, R&B, reggae, soul, and dancehall.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. CONTINUES ON PAGE 30 >>

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EMILY ANNE BAND

FRI 3/15 9PM
THE QUIET MEN

SAT 3/16 9:30PM
SHANTYTOWN

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Seth Troxler, Dax Lee, Rich Korach Public Works. 9:30pm, \$10-\$20.

SATURDAY 16

ROCK/BLUES/HIP-HOP

A-1, Dregs One, Nat, Sayknowledge Slim's. 9pm, \$15.
Big Tree, Astronauts Etc., Dear Indugu Bottom of

the Hill. 9:30pm, \$10.
Black Ryder, Young Prisms, Matt Baldwin Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$12.
Brentando Shine Lounge, 1337 Mission, SF; diablamusic.weebly.com. 8pm, \$8.
Brilliant Colors, Mantles, Scrapers Hemlock Tavern. 9:30pm, \$8.
Hans Eberbach Castagnola's, 286 Jefferson, SF; www.castagnolas.com. 4pm, free.
Face the Giant Riptide Tavern. 9:30pm, free.
JGB, Melvin Seals, Jay's Happy Sunshine Burger Great American Music Hall. 9pm, \$30.
La Plebe, Blackbird Raum, VKTMS, Fucking Buckaroos, Unko Atama Thee Parkside. 3pm, \$8-\$10.
PST Live feat. 9th Wonder and Rapsody, Chuuwee, GQ, DJ Sake One Independent. 9pm, \$20.
RonKat's Katdelic Boom Boom Room. 8pm, \$12.
Skin Divers Johnny Foley's. 9pm, free.
Nathan Temby, Ben, Todd Johnny Foley's Dueling Pianos. 9pm, free.

Zoo Station (U2 tribute) Brick and Mortar Music Hall. 8pm, \$15-\$20.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Mariza SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$30-\$80.
Project Pimento Rite Spot Cafe. 9pm.
Chris Siebert Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
"Trapeze V: The Big Bass Burlectro-Swing Affair" Rickshaw Stop. 9pm, \$10-\$15.

FOLK/WORLD/COUNTRY

Bareto Yoshi's SF. 8 and 10pm, \$30.
Chuchito Valdes and Eddy Navia's Pena Pachamama Band Pena Pachamama, 1630 Powell, SF; www.pachamamacenter.org. 8:30pm, \$19.
Craig Ventresco and Meredith Axelrod Atlas Cafe, 3049 20th St, SF; www.atlascafe.net. 4-6pm, free.

DANCE CLUBS

Bootie SF; St. Paddy's Party DNA Lounge. 9pm, \$10-\$15. With Hubba Hubba Revue, DJ Mykill and Destrukt, and more.
Fringe Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJ Blondie K and subOctave.
JackHammer Disco with Guy Gerber Public Works. 9:30pm, \$15-\$20.
Kinky Disko Underground SF, 424 Haight; www.kinkydisko.com. 10pm, \$7. Vintage boogie.
OK Hole Amnesia. 9pm.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.
Radio Franco Bissap, 3372 19th St, SF; (415) 826 9287. 6 pm. Rock, Chanson Francaise, Blues. Senegalese food and live music.
Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10. With DJs Lucky, Paul Paul, Phengren Oswald.
Smiths Party Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, \$5. Sounds of the Smiths, Morrissey, the Cure, and New Order.
Wild Nights Kok BarSF, 1225 Folsom, SF; www.

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kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

SUNDAY 17

ROCK/BLUES/HIP-HOP

Buxter Hoot'n, Jess, Em, and Andrew of Fox and Woman, Sean Lee Make-Out Room. 8pm, \$8-\$10.
Kitty Chow and Fisherman, Gigi and Pop, Pachuco Cadaver, Kitten on the Keys Hemlock Tavern. 6pm, \$7.
Dance Party Boys, Parachute on Fire, Belligerator, Commonwealth Brick and Mortar Music Hall. 5pm, \$5-\$8.
Earthless, Mammatus, Assemble Head in Sunburst Sound Great American Music Hall. 8pm, \$16.
Gravel Spreaders, Nobody from Nashville Thee Parkside. 4pm, free.
Hobgobelins, Barbary Ghosts Amnesia. 9pm.
Michelle Shocked Yoshi's SF. 7pm, \$25.
Steakhouse, Old and Gray, Mortar and Pestle Bottom of the Hill. 9pm, \$9.
Ticket to Ride Johnny Foley's. 9pm, free.

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Mariza SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$30-\$70.
Lavay Smith Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

FOLK/WORLD/COUNTRY

Happy Family Singers Rite Spot Cafe. 9pm.

DANCE CLUBS

Beats for Brunch Thee Parkside. 11am, free.
Deep Fried Soul Dance Party Boom Boom Room. 8pm, free.
Dub Mission Elbo Room. 9pm, \$6. With DJ Sep, J. Boogie, and Jimmy Love.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 18

ROCK/BLUES/HIP-HOP

Black Lips, Nightheats Great American Music Hall. 8pm, \$16.
Damir Johnny Foley's. 9pm, free.
Diesel Dudes, Vankmen, Ryury, Electroass, La Tron Elbo Room. 9pm, \$5.
Hive Dwellers, No Babies, Bam! Bam! Cafe Du Nord. 9pm, \$8.

JAZZ/NEW MUSIC

Craig and Meredith Rite Spot Cafe. 9pm.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free.
Death Guild DNA Lounge. 9pm, \$5-\$10. With Decay, Melting Girl, and Joe Radio.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 19

ROCK/BLUES/HIP-HOP

Bajofondo, DJ Luis Medina Bimbo's. 8pm, \$35.
Bent, Love Axe, Out Damned Spot Brick and Mortar Music Hall. 9pm, \$5-\$8.
Folkeis, Mauser, Mundo Muerto, Midnite Brain Knockout. 9:30pm, \$8.
Papa Bear and the Easy Love Amnesia. 9:30pm, \$5-\$7.
Michael Rose, Sister Carol Independent. 9pm, \$25.
Stan Erhart Band Johnny Foley's. 9pm, free.
Tiberius, Weiner Kids, P613 Hemlock Tavern. 8:30pm, \$7.

JAZZ/NEW MUSIC

Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.
Drizoketto Rite Spot Cafe. 9pm.
N'Jazz Quartet Yoshi's SF. 8pm, \$21.

DANCE CLUBS

Brazilian Wax Elbo Room. 9pm, \$7. With Pagode Grupo Da Sete, Carioca, and Lucio K. **SFBG**

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NATE (THE GREAT)
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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

CAAMFEST

The Center for Asian American Media Fest runs March 14-24. Venues include the Castro Theatre, 429 Castro, SF; New People

Cinema, 1746 Post, SF; Great Star Theater, 636 Jackson, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Sundance Kabuki Cinemas, 1881 Post, SF. For tickets (most films \$12) and complete schedule, visit www.caamedia.org. For commentary, see "Truth and Daring" and "In the Blood."

OPENING

The ABCs of Death Variety is the spice of life, yet this international omnibus with 26 directors contributing elaborate micro-shorts on various methods of death — one per alphabetical letter — is like eating dried dill or cilantro for two-plus hours. It's pungent, but what might color a complex stew proves insufferable in this narrow one. Just why it seems narrow is anyone's guess — this should have been a genius idea. Yet there are almost no outstanding or memorable contributions, despite the wide-open invitation to extreme content. Filmmakers include Jorge Michel Grau (2010's *We Are What We Are*), Simon Rumley (of brilliant 2006 feature *The Living and the Dead*), Srđjan Spasojevic (2010's *A Serbian Film*), cult-favorite actress Angela Bettis, and many more. Nearly all seem to have spent far more than their allotted \$5000 budget. There are segments parodying exploitation cinema and video games; offering hyperbolic *Terminator*-style sci-fi; line-drawing and claymation segments; plus plenty of gross-out narratives. Yet it's all surprisingly crappy (not least an episode called "Toilet"), with precious few more than halfway decent episodes. The sum impact is of a mean-spirited project that brings out the vacuously shock-value prone worst in everyone involved. (2:03) *Clay*. (Harvey)

Beyond the Hills Cristian Mungiu — one of the main reasons everyone's all excited about the Romanian New Wave — follows up his Palme d'Or winner, 2007's *4 Months, 3 Weeks and 2 Days*, with another stark look at a troubled friendship between two women. *Beyond the Hills'* Voichita and Alina (Cosmina Stratan and Cristina Flutur, who



shared the Best Actress prize at the 2012 Cannes Film Festival; for his part, Mungiu won Best Screenplay) were BFFs and, we slowly realize, lovers while growing up at a Romanian orphanage. When they aged out of the facility, the reserved Voichita moved to a rural monastery to become a nun, and the outburst-prone Alina pinballed around, doing a stint as a barmaid in Germany before turning up in Voichita's village, lugging emotional baggage of the jealous, needy, possibly mentally ill, and definitely misunderstood variety. It can't end well for anyone, as all involved — dismissive local doctors, Alina's no-longer-accommodating foster family, the priest (Valeriu Andriuta), and the other nuns — would rather not spend any time or energy caring for a troubled, destitute outsider. Even Voichita can only look on helplessly as an exorcism, a brutal and cruel procedure, is decided upon as Alina's last,

best hope. Based on a real 2005 incident in Moldavia, Mungiu's unsettling film is a masterpiece of exquisitely composed shots, harsh themes, and naturalistic performances. For an interview with Mungiu, visit www.sfbg.com/pixel_vision. (2:30) *Embarcadero, Shattuck*. (Eddy)

The Call Brad Anderson (2004's *The Machinist*) directs Halle Berry as a 911 operator who has to save a girl (Abigail Breslin) from a killer. (1:34) *Shattuck*. (Eddy)

Don't Stop Believin': Everyman's Journey The director of 2003's *Imelda* returns with this portrait of a way more sympathetic Filipino celebrity: Arnel Pineda, plucked from obscurity via YouTube after Journey's Neil Schon spotted him singing with a Manila-based cover band. *Don't Stop Believin'* follows Pineda, who openly admits past

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struggles with homelessness and addiction, from audition to 20,000-seat arena success as Journey's charismatic new front man (he faces insta-success with an endearing combination of nervousness and fanboy thrill). He's also up-front about feeling homesick, and the pressures that come with replacing one of the most famous voices in rock (Steve Perry doesn't appear in the film, other than in vintage footage). Especially fun to see is how Pineda invigorates the rest of Journey; as the tour progresses, all involved — even the band's veteran members, who've no doubt played "Open Arms" ten million times — radiate with excitement. (1:45) *Sundance Kabuki*. (Eddy)

A Fierce Green Fire: The Battle for a Living Planet San Franciscan Mark Kitchell (1990's *Berkeley in the Sixties*) directs this thorough, gracefully-edited history of the environmental movement, beginning with the earliest stirrings of the Audubon Society and Aldo Leopold. Pretty much every major cause and group gets the vintage-footage, contemporary-interview treatment: the Sierra Club, Earth Day, *Silent Spring*, Love Canal, the pursuit of alternative energy, Greenpeace, Chico Mendes and the Amazon rainforests, the greenhouse effect and climate change, the pursuit of sustainable living, and so on. But if its scope is perhaps overly broad, *A Fierce Green Fire* still offers a valuable overview of a movement that's remained determined for decades, even as governments and corporations do their best to stomp it out. Celebrity narrators Robert Redford, Ashley Judd, and Meryl Streep add additional heft to the message, though the raw material condensed here would be powerful enough without them. (1:50) *Opera Plaza, Shattuck, Smith Rafael*. (Eddy)

The Incredible Burt Wonderstone Steve Carell, Steve Buscemi, and Jim Carrey star in this comedy about rival Las Vegas magicians. (1:40) *Presidio*.

Reincarnated Reinvention is the name of the game for some mercurial, inventive pop artists, but for rapper Snoop Dogg, now going by the moniker Snoop Lion — you get the scoop on the name change in this doc — transformation turns out to be unexpectedly serious, earnest business. Flirting with Cheech and Chong travelogue comedy, *Reincarnated* ostensibly spins off the making of the hip-hop artist's forthcoming 12th album of the same name in Jamaica, with smokin' production help from Diplo's Major Lazer gang. The camera is there for many standard behind-the-music moments — sessions with family and adulation in the musical-fertile Trenchtown — along with many not-quite-ready-for-prime-times spent lighting up with other musicians, grows up in the mountains, and reggae forebears like Bunny Wailer. But there's more going on beneath the billowing smoke: providing the context for today's high times and ultimately chronicling the rhyme-slinger's life and times and his path to Jamaica, reggae, and Rastafarian spirituality and culture, Vice Films director Andy Capper lays the foundation for Snoop's shift from rap to Rastafari by revisiting his gangster youth, the rise and fall of Death Row Records, the passing of 2Pac and Nate Dogg, and the music that made the man's name —and continues to give us a reason to care. The easy, sexy charisma that made Snoop a star is on full display here, and doubtless his latest experiences on reality TV have made Capp's job that much easier when it came to digging deeper, while the clouds of herb, Cali and Jamaican alike, give viewers a taste of the fun, and possibly healing, attendant with life with the Doggfather. (1:36) *Opera Plaza*. (Chun)

Stoker See "Family Plot." (1:38) *California*.

Upside Down This sci-fi romance from Argentine-French director Juan Solanas is one of those movies that would look brilliant as a coffee-table photo book — nearly every shot is some striking mix of production design, CGI, color grading, and whatnot. Too bad, though, that it has to open its mouth and ruin everything. Jim Sturgess and Kirsten Dunst play star-crossed lovers who live on adjacent twin planets with their own opposing gravitational forces. Nonetheless, they somehow manage to groove on one another until the authorities

CONTINUES ON PAGE 36 >>

KIRSTEN DUNST

JIM STURGESS

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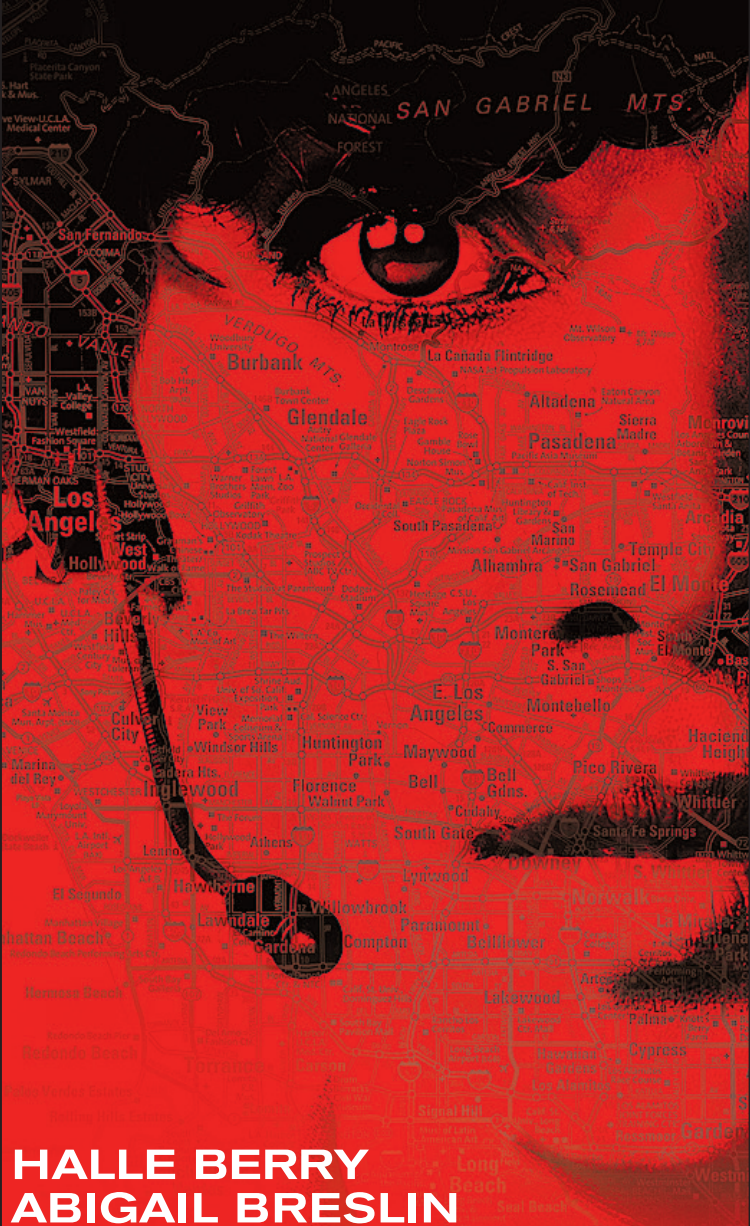
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FILM LISTINGS

CONT>>

— miscegenation between the prosperous residents of “Up Top” and the exploited peasants of “Down Below” being forbidden — interfere, resulting in a ten-year separation and one case of amnesia. But the course of true love cannot be stopped by evil energy conglomerates, at least in the movies. Sturgess’ breathless narration starts things off with “The universe... full of wonders!” and ends with “Our love would change the entire course of history,” so you know Solanas has absolutely no cliché-detecting skills. He does have a great eye — but after a certain point, that isn’t enough to compensate for his awful dialogue, flat pacing, and disinterest in exploring any nuances of plot or character. Dunst is stuck playing a part that might as well simply be called the Girl; Sturgess is encouraged to overact, but his ham is prosciutto beside the thick-cut slabs of thespian pigmeat offered by Timothy Spall as the designated excruciating comic relief. If the fact that our lovers are called “Adam” and “Eden” doesn’t make you groan, you just might buy this ostentatiously gorgeous but gray-matter-challenged eye candy. If you think Tarsem is a genius and 1998’s *What Dreams May Come* one of the great movie romances, you will love, love, love *Upside Down*. (1:53) *Embarcadero*. (Harvey)

War Witch They should give out second-place Oscars. Like, made of silver instead of gold. In that alternate-universe scenario, Canadian writer-director Kim Nguyen’s vivid, Democratic Republic of the Congo-shot drama might’ve picked up some hardware (beyond its many film-fest accolades) to go with its Best Foreign Language Film nomination. *War Witch* couldn’t stop the march of *Amour*, but it’s deeply moving in its own way — the story of Komona (played by first-time actor Rachel Mwanza), kidnapped from her village at 12 and forced to join the rebel army that roams the forests of her unnamed African country. Her first task: machine-gunning her own parents. Her ability to see ghosts (portrayed by actors in eerie body paint) elevates her to the status of “war witch,” and she’s tasked with using her sixth sense to aid the rebel general’s attacks against the government army. But even this elevated position can’t quell the physical and spiritual unease of her situation; idyllic love with a fellow teenage soldier (Serge Kanyinda) proves all too brief, and as months pass, Komona remains haunted by her past. The end result is a brutal yet poetic film, elevated by Mwanza’s thoughtful performance. (1:30) *Elmwood, Roxie*. (Eddy) **SF8G**

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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348559-00. The following is doing business as Kanom Thai San Fran, 1158A Sutter St., San Francisco, CA, 94109. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 15, 2013. This statement was signed by Srinin Srisaen in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Jan. 25, 2013. L#00039; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349020-00. The following is doing business as Richer Experiences, 1549 Filbert Street #4, San Francisco, CA, 94123. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 14, 2013. This statement was signed by Kirsten Johnson in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Feb. 14, 2013. L#00038; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349070-00. The following is doing business as Garden Guidance, 2085 Hayes Street #10, San Francisco, CA, 94117. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious

business name on: N/A. This statement was signed by Ellen Shea in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Feb. 15, 2013. L#00037; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349503-00. The following is doing business as 1) SPARKSHIP, 2) PINGSF. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/06/13. This statement was signed by Andres Acosta in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on March 6, 2013. L#00045; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349334-00. The following is doing business as HEYDAY, 180 Spear St., San Francisco, CA 94105. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Caleb Canning in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on Feb. 28, 2013. L#00042; Publication: SF Bay Guardian. Dates: Mar. 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349027-00. The following is doing business as The Lands End School. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Oliver Vallejo in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Feb. 14, 2013. L#00040; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348725-00. The following is doing business as Live Easy Endurance Training, 145 Belvedere Street, San Francisco, CA 94115. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 1, 2013. This statement was signed by Kyle Ballard in CA. This statement was filed by Jeanette Yu, Deputy County Clerk, on Feb. 1, 2013. L#00032; Publication: SF Bay Guardian. Dates: Feb. 20, 27, and March 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348329-00. The following is doing business as Noir Lounge, 581 Hayes Street, San Francisco, CA 94102. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Brian Cassanego in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan 16, 2013. L#00028; Publication: SF Bay Guardian. Dates: Feb. 20, 27 and Mar. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348696-00. The following is doing business as jwh Consulting, 1509 Golden Gate #301, San Francisco, CA 94115. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by James Hass in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Jan 31, 2013. L#00029; Publication: SF Bay Guardian. Dates: Feb. 20, 27, and Mar. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348818-00. The following is doing business as Grand Design, 1407 Golden Gate Ave., San Francisco, CA 94115. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Michael S. Sossi in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Feb. 6, 2013. L#00026; Publication: SF Bay Guardian. Dates: Feb. 20, 27 and Mar. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349075-00. The following is doing business as Class One Analytics, 70 Stanton Street, San Francisco, CA 94114. The business is conducted by

an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 15, 2013. This statement was signed by Ari N. Bronstein in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Feb. 15, 2013. L#00035; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348996-00. The following is doing business as Dog Evolve, 832 Alabama Street, San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 13, 2013. This statement was signed by Pamela Wyman in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Feb. 13, 2013. L#00034; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: March 4, 2013. To Whom It May Concern: The name of the applicant is: FLYING NINJA, INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2801 Leavenworth St., Ste. 1011., San Francisco, CA 94133-1129. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00047; Publication Date: March 13, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549309. SUPERIOR COURT, 400 McAllister Street, Room 103, San Francisco, CA 94102. PETITION OF Irena Vanda Lambert for change of name. TO ALL INTERESTED PERSONS: Petitioner Irena Vanda Lambert filed a petition with this court for a decree changing names as follows: Present Name: Irena Vanda Lambert. Proposed Name: Rena Elizabeth Lambert. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 4/30/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Feb. 26, 2012. L#00043, Publication dates: Mar. 6, 13, 20, 27, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: Bopjip Catering and Events, 805 Leavenworth Street, Apt. 803, San Francisco, CA, 94109. The fictitious business name was filed in the County of San Francisco under File# 2011.0339924-00 on: 2/13/13. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Bopjip Catering and Events, 805 Leavenworth Street, Apt. 803, San Francisco, CA, 94109. This business was conducted by an individual. Sanghi An. Dated: Feb. 13, 2013 by Melissa Ortiz, Deputy County Clerk. L#00036; Publication Dates: Feb. 27, and Mar. 6, 13, 20, 2013.

SUMMONS CASE NUMBER: CGC-11-512831, NOTICE TO DEFENDANTS: LAM CHAN; FOREST BUILDING CONSTRUCTION; AMERICAN CONTRACTORS INDEMNITY COMPANY AND DOES 1-100, YOU ARE BEING SUED BY PLAINTIFF: PAT LAM, You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You

may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. The name and address of this court is: San Francisco Superior Court, Unlimited Civil Jurisdiction, 400 McAllister Street, San Francisco, CA 94102. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: George W. Wolff (81126); Kristin Kerr (218361); Law Office of George W. Wolff, 505 Sansome St., Suite 1525; P.O. Box 26749, San Francisco CA 94126, 415.788.1881 ext.222. Date: October 11, 2011 by Wesley Ramirez-Deputy Clerk, Deputy Clerk, L#00030, Publication Dates: February 20, 27 and March 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349491-00. The following is doing business as 453-463 Union Street Apartments. The business is conducted by a married couple. Registrant commenced business under the above-listed fictitious business name on: 02/22/13. This statement was signed by Chee Yong Tan in CA. This statement was filed by Jeanette Yu, Deputy County Clerk, on Mar. 6, 2013. L#00048; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349560-00. The following is doing business as Anchor Brewing, 1705 Mariposa Street, San Francisco, CA 94107. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Keith Greggor in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Mar. 8, 2013. L#00049; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349155-00. The following is doing business as Roan Construction Company, 229 Ellis Street, San Francisco, CA 94102. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Mitchell D. Roberts in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Feb. 20, 2013. L#00039; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349538-00. The following is doing business as The Aesthetic Union. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by James Tucker in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Mar. 8, 2013. L#00046; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

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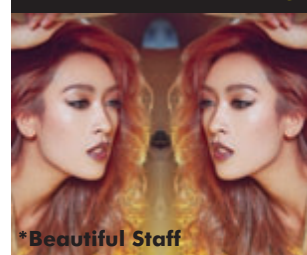
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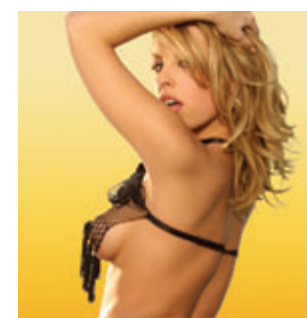
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